Music, Poetry and Art - 1925.

Mania Ga. JOBREAT

in earnest. An example is found in these

The Negro and His Songs "If I had died when I was young

Y FAR he most comprehensive and I never would have had this race to run. most important work on "The Negro" When a sinner see me it make him and His Songs" that has come to the present writer's attention is the volume whank God-a mighty. I'm free at las', put forth under the quoted title by Howard W. Odum, Ph.D., and Guy B. John-By Harry Stillwell adwards winds and the waves, and common to all common to al son, A. M. of the University of North "My mother's sick an' my father's dead, as did the Gaels, Carolina. The volume, carrying more Got nowhere to lay my weary lead." than three hundred pages, is a beautiful specimen of printing and binding, and is a credit to the University press, whence it

The book contains many examples of religious, social and work songs of the ing discussion of their imagery and feeling; and also valuable biographical notes. The whole gives evidence of first-hand acquaintance with the negro and the subjects handled; and an interpretation both his hymns and songs. philosophical and sympathetic. A prodigious amount of preparatory work is evidenced and faithful adherence to fact.

While, naturally, the work does not nclude all the negro songs and hymns that have been long heard in the south, for no one book could hold these, nor one set of collectors assemble them, it does present more, it is likely, than have eyer een brought between two covers. Scores of these justify reproduction here, but space, or the lack of it, forbids.

Here is a typical hymn. The words Lord bless the name" are used twice as

refrain after every line:

Mary wept and Martha mourned, esus Christ laid the corner stone. Mary wore the golden chain, Every link was in Jesus name.

You may talk about me just as you I'll talk about you when I git on my

knees. God made man, an' man was sure.

There was no sin an' his heart was pure, od made Adam an' Adam was first. God made Adam out o' dust o' the earth.

This hymn indicates that the author and not been touched with modern clence. Man was out of the dust, direct. He is very fond of the refrain in all his hymns, and songs, for many of them ere improvisations, and while the chorus dealing with the line just rendered, another has time to form in his mind. Another example is:

Down in the valley, down on my knees, Sunshine in my soul; There I met that heavenly breeze: Sunshine in my soul.

Ole devil like a snake in the grass, Sunshine in my soul; 's always in some sister's path; Sunshine in my soul."

There is a pathetic note of humor in a mn here and there, but not the kind nile at. The singers are always too much

Got nowhere to lay my weary lead."

The compilers of these hymns and songs make little effort at dielect, which MAY 26 1975 is perhaps wise, as dialect increases the difficulties for the reader, and ! les vanegro, with critical analyses; an interest- ries with localities. But the negro habit of speaking without unnecessary lip action results in a slur that softens our belabored editor of the Journal of harsh English, and adds to the rusic of Social Forces, has lately been doing

> In the social songs of the negro, as given, the post bellum period is more in ject to. In collaboration with Guy B. evidence than the ante-the reference be- Johnson, a young Texan recently ing of course to the War Between the come to North Carolina, he has made States. Some of these songs are comical, a collection of negro songs, which the and many crude. A few furnish these University of North Carolina Press

"I got writ on de tail o' my shirt. I'm a nachul born eastman, don't have ter

'Don't never git one woman on yo' mind. Keep you in trouble all de time Don't never have one woman for yo When you, out, nuther man in.

'I got a woman an' a sweethear too. Woman don't love, sweetheart do.'

It is, probably, in his working songs that the negro shows most originality. These vary with the kind of task he is engaged on, and the task sets the rhythm. All bosses who work groups of negro laborers know the value of the song. Wherever plowing, rail sp:king, rail slitting, rock breaking, dirt shoveling, and so forth, is done, the song leader is of especial value. He it is, with his quick wit and boundless imagination, that keeps the crowd amused, and its whole physical power applied in unison. It is regrettable that no more extended notice can be given to this valuable work in this department.

The book under discussion carries nothing to support the theory often put forth by writers on the negro, that he brought his music with him from Africa. The negro's vivid imagination, and his southern environment, are the bases of his music. These, with an instinctive response and rhythm, which simple, uneducated people living close to nature usually betray. The southern environment was argely Scotch, English and Irish. These brought in the "part song" in which voice is opposed to

The southern rural fiddled, with his dance southern scholars to give serious music, his "calls" and his ragtime syncopations, was the most powerful factor in the development of negro music, and this inquiry into the real father of "lings." The sold line with the negro. Every effort by thing with the negro. Every effort by southern scholars to give serious study to the race is worthy of entire the negro music, and this inquiry into the negro study. the real father of "jazz." These fiddlers negro songs is a good first step. are still common to the southern highlands, and their music has become familiar to all America through the radio. It is the oldest music in America distinct tive of a class or section. The only music bania the negro brought from Africa was a low minor monotonous chant, born of the wild tribes. The American Indian had it.

Shelby, N. C., Stat.

Negro Melody.

(From Charity and Children.)

Dr. Howard W. Odum, the muchsome editing that not even the Charlotte Presbyterian ministers will chpublishes under the title, "The Negro and His Songs." The book runs to 300 pages, and includes the words of hundreds of ditties long familiar to southern ears, but which few of us have seen in print. All sorts of songs are included, not only the spirituals, which enter into many collections, but popular songs, called in this volume 'social' songs" and the curious chants. used by the negro to "help him wid his wuk." Everyone bern in the south has heard gangs of negroes singing, but how many southern white men can reproduce even two or three of these songs? Irvin S. Cobb, who is gener ally admitted knows the negro about as well as any writer living, more than once commented on the slight degree of real information the best informed white man has about this race, notwithstanding that they with us every day of the week. One live among us, rub elbows, so to speak reason for that is that we have every rarely done any real studying of the subject. We are inclined to think hat because we see the negro every day, we therefore can't help knowing him. But daily contact doesn't necessarily inform. Many and many a man has lived with his wife for ten or twenty years and then has waked up some fine morning to discover that he didn't know her at all. He had been too much absorbed in business, or some other interest, to pay her any attention. . To some extent southerners have done the same

MAY 31, 1944

ner place of refuge will orise to those who have read ecount of her travels in that try, "The Peaks of Shala."

first book announced for p on by the newly establishing Press is a volume of No ituals, collected and editer ames Wedon Johnson, Secretary of the National Association for the Ad-ancement of Colored People, Mr ohnson has the assistance in thi vork of Roland Hayes, the conce inger: J. Rosamond Johnson, the composer, and Lawrence Brow er and accompaniet to P on. The harmonization of th es selected is said to be i without less of any of their origination, so that they can be played nd sung exactly as they have b ing for hundreds of years by ogroes of the South. The book e published in the Fall.

While we are telling yarns, here i letter that came to James St hose 'Paul Bunyan' was pul shed recently by Alfred A. Knopf:

Dear Jim; Your brother who is

CKSONVILLE, FLA, Imar-In

JUL 19 1925

Florida Negro Wins As Writer of Song

M. Donald Walker, local negro nusician, has gained widespread attention in the musical world streethe recent publication of his latest song Beautiful Florida. You are My Dream of Dreams, an Indian love song. The song is attractively jublished, with its front cover showing a typical Florida river scene. The story, musically interpreted tells of the happy and earefree life of the Florida Indians. The song is written in waitz time with a catchy refraits and is arranged for accompaniment with piano or ukelele.

The writer, who is the organist in the Simpson M. E. tabernacle, has received much favorable comment, on his work and the song has met with popularity in many sections, it is ention in the musical world stree

larity in many sections, it i

MAY 7, 1925 A Negro Renaissance

the prize winners in the lite ary contest con-through the breathless tropic night! ducted by the Negro magazine "Opportunity" was only a somewhat more conclusive indication whom "everybody" knows, Negro writers, whom of a phenomenon of which there have been many "nobody" knew-meeting on common ground. The ymptoms of the fact that the American Negro s finding his artistic voice and that we are on the edge, if not already in the midst, of what might not improperly be called a Negro renaissance.

Negro actors appear in serious dramas, like "The Emperor Jones" and "All God's Chillun ot Wings." A Negro tenor, singing with equal ase, apparently, in his native "spirituals," or the most polished French, gathers a white audience that packs Carnegie Hall from pit to dome. Greenwich Village is quite démodé by the Negro abarets of Harlem, and the average New Yorker (if there is such a bird!) suddenly discovers that in that part of his town a new Negro city, with theaters and restaurants, doctors, lawyers, merchants, priests, has sprung up, so to say, over night. "The Survey Graphic," a magazine deroted to the consideration of significant social henomena, gives a whole issue to this new Negro metropolis, described as the Mecca of the new Negro." People read poems in white magazines by one Countée Cullen and little dream that the writer-who decidedly seems to "have it in him"—is a Negro undergraduate in a New York university.

The significant thing in all this, at any rate n that part of it represented by the dinner of the other night, is not that people with more or less Negro blood can write-Dumas was the grandson of a Negro-but that these Americ Negroes are expressing for the most part entially Negro feelings and standing squarely their racial inheritance. The prize winning coem—the judges of the contest were well know ritics and professors of English—was call The Weary Blues." The clash in the prize pl vas between an "old" Negro, quite willing to subservient to the white owner of his little farm, even to sacrificing his daughter, and the new eneration represented by the educated daughter nd her Negro school-teacher lover. Some of the itles of stories submitted were "The Voodoo's Revenge," "A Soul Goes West on the B. and O..." Color Struck," "Black Death," "A Florida Sunlay," "The Boll Weevil Starts North," "Cat and e Saxophone."

These young people—and youth was another triking thing about this gathering-were not rying to imitate the white man nor repeating the rofessional white story-teller's dreary stencils of e "darkey." (They were expressing their own elings, frankly and unabashed, even if it took nem back to the jungle. When rain threshes on he roofs of their Harlem flats they do not try imagine what Wordsworth might have said bout it. They stuff their fingers in their ears shut out the sudden maddening memory of

the sound of rain on banana leaves, of dances in The dinner given a lew lights ago in honor the moonlight, and the tom-toms throbbing

A novel sight, that dinner-white critics,

movement behind it doubtless means something to with his love of color, warmth, rhythm and the the Moscow players in Moscow that is reproduce whole sensuous life, might, if emotionally actual scenes out of the people." liberated, do interesting things to a "Nordic" The program included "A Cabare Gir, by Centon stock, so bustling and busy, so preoccupied with Jr.: "Flying Rymore" has a Chinese Tragedy," by Justama, "doing things" in the external world, as almost "A Bit of Yukon," by Raleigh Johnson. to forget, sometimes, that it has any senses. And The new theatre is located on the second floor of tion to the field of art by the talented Mr. Holmes.

THE INFLUENCE OF AFRICAN ART

THE Museum of Natural History in New Took offers when possibilities for students comparing varying national gontributions to the world of art. H. E. Schnakenberg comments especially in The

Arts on the influence of African sculpture: Among the many influences which have had a bearing on the inspiration of much modern at Article Wellro sculpture has played an extremely important part. Taking the work of Pieasso, Matisse and Derain, we find many a canvas Ahere the painter has obviously learned much from the simple. swelling surface of a Congo the simple, swelling surface of Congo mask or figure. In the African Hall of the Museum we unfortunately have not the same opportunity of studying Negro sculpture at its highest development that is offered by the great collections of the British Museum and the Trocadero.

The African Negroes were a race whose art expression had but little growth; it is practically impossible to affix dates to their images and masks, because the same forms continued with but slight variations through the course of centuries. So that while the examples shown here, which are mostly of fairly modern workmanship, may lack the pure inspiration of the earlier work and of that beauty of surface that only time can give, they have much of the formal significance of the older and greater carvings. There are masks from the Congo, bronze castings and ivories from Benin, wooden headrests with figures of women and of animals, and carvings from the Kasai dis- who once enslaved it. trict.

A Negro Art Theatre

"The Shadows," a Negro Art Theatre, opened in Chicago the early part of September with the presentation of four one-act plays with Negro actors, all trained in Chicago. The founder is Francis L. Holmes,

a painter ortist and athere.

"This samunque experiment in Negro
Mr. Holmes. We are attempting to lend movement behind it doubtless means something to flavor to American Negro cultural life. The the the race problem in general; certainly it means first theatre of its fland in America. We are stying something to American literature. The African, to do what the Irish players are doing in Dublin and

it would be one of fate's quaint but by no means a two-story brick building at 3427 Indiana Avenue impossible revenges if the Negro's real contributand was built and decorated with becoming artistr

Allen Writes Review for Musical America

Cleveland & Allen, a member of the stan of Musical American interesting the current issue of that publication of Negro mu-sic and the cclivities of Negro

artists during the past year.

The article gives while recognition of the work of the coored artists and declaration in the Neuro music is taking in the music of the world. been highly praised by the editors of "Musical America."

Roland Hayes Beacon Of Progress and Hope

By R. B. Eleazer Roland Hayes' appearance in concert here on December 18th. For ones taking the backward look to the Constitution opening gro has made since emancipation putting an end to slavery in Amer-tune which has been traveled by ica. In the light of that event Roland Haves. marking the progress of his race. His attairment of education and of

cal of the aristocracy and culture opera were in attendance.

The very walls of the auditorium of the South. White and black will reverberated from the applause accorded the tenor following his rendition of "Le Reve" (from "Manon") by nius and to the ambition and strug three calls, the singer rendered an gle which have brought him to the tree first of his selections was an heights of success. To every as aria by Mozart, "Talia e contant sone, heights of success. To every as aria by Mozart, "Talia e contant sone, heights of success."

Am Laid to Aest and "When I Aest and "When I Aest and "When I Aest and "When

should be a glowing promise of the There is peculiar significance in opportunity to be, to do and to achieve the highest and best of which he is capable. To those older was on December 18th, 1865, there could be no more striking Thirteenth Amendment evidence of the progress the Ne-

Reland Hayes Stand For Fall to see, Famous Negro Tenor Given Ovation by Big Audience

musical tracing fixed striking periodence of the Negro's native order. Roland layes, formerly of Rome Ga., the son of an ex-slave, who has city, and also of his opportunity risen to face in the musical world by successfully to aspire and achieve, reason of a superb leafor voice and his master of terms leaf and achieve and his master of terms leaf and achieve and his master of terms leaf and achieve and large and achieve reason of a superb leafor voice and his master of terms leaf and achieve and large and achieve reason of a superb leaf and prior to the concluding negro spirit in America as well as in Europe, auditor of Friday night with a varie and the singer, forced to an encor in the South as well as in the teems can ray song from Mozart to Didn't It Rain?" and "The Water North—testifies to the growing es-negro spirit ass. It was his first an Boy."

North—testifies to the growing es negro spirit ass. —It was his first an Boy."

teem in which the race is held by pearance in public in his native stat. Among the negro spirituals, es and the descendants of the very people largely in he nature of an option, tention, were "Wade in de Wate who once enslaved it.

The the descendants of the very people largely in he nature of an option, tention, were "Wade in de Wate who once enslaved it.

The the people largely in the nature of an option, tention, were "Wade in de Wate Into serting of the people largely in the nature of an option tention, were "Wade in de Wate Into serting of the people largely in the nature of an option tention, were "Wade in de Wate Into serting of the people largely in the nature of an option tention, were "Wade in de Wate Into serting of the largely in the largely in

piring boy of his race the event (Did and Aeneas), by Purcell, each succeeding selection it sthat the applause increased.

Rectal

and near Gretna in search for almos forgotten bits of African melody.

"The Negro gradually is coming to an appreciation of his unique heri-tage," he said yesterday. "He is com-ing to believe, as the best minds of big Buffalo audience was more destiny lies in being true to his own pleased with the work of Rottype and not in imitating the white Rayes, the negro tenor, whoman."

Gathering material for his work is big Buffulo audience was mor

concert in the Elimwood Music Gathering material for his work is at right. He has an excep easiest away from the cities, Mr. wood voice with dramatic Konnedy finds. Near New Orleans, he and a power of expressing old believes, is a wealth of spirituals and celling. There was not a more back direct to the African jungles.

the evening that was no

appreciated:
egan with the Mozart ark
eta," which he followed with
a "Acis and Galatea," "Would
in the Tendter Creature";
t group; "A Caravan Fron
Comes," by Storey Smith;
minest composition and of negro songs, which took very

Lawrence, another negr HALADELPHIA PA. RECORD FERRUARY 22 192

Author Seeking

ORLEANS La., Jan. 29 of Mrs. Still's compositions to receive recognition, New York, has just been informed of the acceptance for public gathering material for cation by Carl Fischer, Music Publishers, of a volume music. It will of pieces for the piano. The volume, "A Day in the ng by the same Life of a Child," contains seven selections that relate to the piano. The volume, "A Day in the ng by the same Life of a Child," contains seven selections that relate to place Ca-a child's activities and are a follows: (1) Seven as af ernoon in O'Clock by the Cuckoo Clock, (2) Off to school, (3)

MA THE ATT

Mr. Harry Barleigh, the singer and composer, directed the choir of St. Georges Episcopal Church, which broadcast a song service over Station WJZ in New York recently. A few day, later the Tuskegee Quartet gave a program

of folk sough at the same studio, that is to be repeated every Sunday night for the rest of the month.

Radio Station KDKA at Pittsburg featured race artists last week, as did also the Willard Storage Battery Station WTAM week, as did also the Willard Storage Battery Station WTAM four years in Europe Law-During his short stay in the United at Cleveland. At the latter place an entire program was rence Brown distinguished States, concert lovers in New given by musicians who elicited requests for encores from pianist, has returned to the York, Boston and other cities will be united States for a vacation have the pleasure of hearing him. every section of the country, from New England as well as United States for a vacation Like most true artists, Mr. Dixie.

Brown is very modest and retiring.

The next development is the colored radio broadcasting. The greater part of his time riches of music were lying about right station. For may hook for it is the poxitive or three years abroad was spent in Engineer foot among the Negro residents of the United States. To neglect so great a To Poro Chiege, Madame Walker Company the National land, where he appeared in the United States, to neglect so great a Benefit or the North Carolina Mutual will probably go the recitals or as accompanist to wealth of original art as the musical lal. Benefit or the North Carolina Mutual will probably go the seith of aristnal art as the musical tall and the American Negro would seem to the Morth Carolina Mutual will probably go the recitals or as accompanist to the American Negro would seem to blindness or want of the American Negro would seem to honor of establishing the first colored broadcasting tation many of the leading English in the world.

I me International Composers of the inspiration of this "New World Symbol of his "New World Symbol of his "New World Symbol of the United Steep and Letters and refused to recognize the value the Negro music of the South.

Organization of choruses of colored many of the race, a few years should give America a natural to interpret the sours of their race, a few years should give America a natural to interpret the sours of their race, as source of the source of the interpret of a high order, a source of the source of the interpret of the int

tinued his musical education at the Conservatory at Oberlin and later at the New England Conservatory of Music under George W. Chadwick.

In 1923, he came to the attention of the International Composers' Guild, when Mr. Edgar Varese, chairman of the advisory Board, offered a scholarship to a Negro musician meeting his requirements in composition. There were numerous contestants in answer to this rather extensive inquiry, but over all these Mr. Still was awarded the prize and has been instructed for the past two seasons by the eminent composer, Mr. Varese.

NEGTO NEOUIS is to represent him at the February concert, is described as being an "exotic and impressionistic composition written in modern idiom". With the exception of a few "From the Land of Dreams" the production which songs that have been sung in Europe, this is the first

Our Arithmetic Lesson, (4) A Geography Lesson, (5) Home Again and Off to Play, (6) The Ducing Lesson, (7) Goodnight and the Lullaby.

Mrs. Norman is an accomplished_musician and teacher of music. She is the descendant of the Latimers of Boston of whom Whittier spoke in his poem "Massachusetts to Virginia". She is a graduate of the Institute of Musical Art, New York City, and since her graduation has taken theoretical courses at New York University and New York City College.

The cover for this volume was designed by Mrs. Norman's sister, Miss Louise E. Latimer, an artist whose work has received recognition.)

"A Day in the Life of a Child" goes on sale

February 1st. Lawrence Brown, Noted American

Negro Pianist, Back From England Has Appeared in Recitals Bondon Times, speaking of the

Before the King and Mr. Brown is a native of Florida

Queen of England, Lloyd He has appeared in recitals in country, George, Princess Louise among them Aeolian Hall. On England he studied privately as well as at Trinity Coland Lady Astor. lege of Music, London.

He has also made fourteen records for the Aeolian, Vocalion After a stay of more than and Columbia Phonograph Co.'s.

The greater part of his time

whom he has played are: !.loyd George, Princess Louise, and Lady

The English papers, among them the Times and the Daily Tele

Wigmore Hall with Beatrice Harri by him were the feature of theto a larger and more beautiful life. program. "The extraordinary emo-tional power of the melodies lost

Brown is very modest and retiring,

NEGRO SPIRITUALS

There has been, and perhaps eve Edward VII. Among others for he members of our race with refe nce to the singing of "Negro Spin uals." These songs came forth a result of the severe oppression uner which the Negro went, as a resul graph, speak in high commendation of the conditions which existed durin

of his work with special reference the days of slavery. They have com to his arranging of Negro spirituals to us as a rich heritage from our for for the violin and the piano, and the 'cello and the piano. These have been published by Messrs sacrilegous for us to treat them oth Winthrip Rogers and Schott & erwise than sacred. We hope the day Co., well known English publishers will never come when we shall ever Under the patronage of the buchess of Norfolk he appeared at ems which have inspired thousands son and her two sisters. On this of souls, brought tears to the eyes of occasion the spirituals as arranged rich and poor, and pointed humanity

ROLAND HAYES

OR MANY REASONS Roland Tribune.) tands in a unique position in the hearts of Americans. He has traveled a long and arduous road—as have so many other great artists of every race before him—and he has come out at the summit with every energy at the fullest and no smallest trace either of conceit or martyrdom. He wears his laurels with that rare dignity founded on modesty and simplicity which is one of the finest gifts of his race. 11 - 15-25

THERE COULD NOT be a better ambassador of the Negro. Roland Hayes stands for all that rich and varicolored past, now somber, now bright, from which the only great tradition of American folk-music has emerged, the Negro spirituals. He stands equally for each new and striking success of the Negro. in music, in poetry, in all the arts. Much remains to be done to give the Negro his full chance in American life. The problem is still confused and difficult. But such a stalwart figure against the sky as Roland Hayes gives renewed hope. He deserves his medal and he deserves the applause of his countrymen, all of them, whatever happens to be their celor.

NOTED NEGRO SINGER

The negro rightfully prides himself upon the great contribution he self upon the self upon the self upon the contention.

Tabernacle Ohurch.

Tabernacle Church is to be congratulated upon its action in preventing this sterling performer and self upon the self upon its action in preventing the sterling performer and self upon the self upon the self upon the self upon its action in preventing the sterling performer and self upon the great self upon the great contribution he heard here tonight, clearly vinding this contention.

Tabernacle Church is to be congratulated upon its action in preventing this sterling performer and self upon the great vinding content to the congratulated upon its action in preventing this sterling performer and self upon the great vinding content to the provide performer and the

Church Surgey night

The number was written by
Jessye and Sunday will nark
first presentation in Battiv are
companied to the "Dixie Jubilee gers," and a poetess of distinct
She is also a member of the
of the AFRO-AMERICAN.

The "Dixie Jubilee Singary" "Dixie Jubilee Singers," ries Dixle Jubilee Singers," presented as a feature of their concert Priday night of this week, "The Lord Is Great," an anthem, also composed by Miss Jessye

WAY 3. 1925



New York Is at Last Awakening to the Art of Harlem-Robeson is Delighted With His Enthusiastic Reception by Audiences and Critics

A Naudience of writers, painters and richest and most influential Negro set. lege deduced my late as a lawyer in just plain New Yorkers, a play, tlement in the United States.

On a quiet, pleasant street along the realize that a gift for mere orating southernmost fringe of Harlem you doesn't get one anywhere in law practive will find the home of two of the most lice nowadays."

So the Divinity student was sent to core after encore—such was the City of New York—Paul Robeson, Columbia Law School and took up his Greenwich Village Theatre on the Rutgers graduate, lawyer, actor and residence in Harlem. Here for the night two weeks are that say the singer, and his wife Eslanda Goode, first time he took part in a theatrical

core after encore—such was the City of New York—Faul Robeson, Columbia Law School and took up the Greenwich Village Theatre on the Rutgers graduate, lawyer, actor and readednee in Harlem. Here for the night, two weeks ago, that saw the direct and his wife Eslanda Goode, first time he took part in a theatrical might, two weeks ago, that saw the direct and his wife Eslanda Goode, first time he took part in a theatrical report of Paul Robeson and Lawrence Journal of Paul Robeson and Lawrenc

All of these artists, and many more, calling.

There was nothing left to choose," that of "Othello." Meanwhile and German-Jewish community to the that I had won a debate or two at col-

NEGRO WOMAN FROM THE U.S. STARMS SOVIETS WITH VOICE

Bahamas With Story of a

Little Negro Girl.

AND WEDS RUSSIAN MUSICAN MUSICAN MUSICAN MUSICAN MUSICAN he is known to the show world, delivered his "Complaining", "Railivered his "Complaining", "Bably road blues," "Pork Beans." "Bably road blues, "Pork Beans. m, mostly hymns. These were FIND MUSICAL PRODICY and for the first time in Russia and with instantaneous success.

AND GIVE HER A PLANCE AND GIVE HER A PIANO

irs, Arle-Titz was born in New York attended a high school on Eightyond street. Her musical training Mr. and Mrs. Mallory Return From an with singing in a church choir. n a rich German woman, with ar of organising a troupe of colored ra-singers, appeared on the scene.

racted by the negro girl's voice, she When Clifford D. Mallory, President of ited Caretti to go with her to theme Mallory Transport Lines, and Mrs.

Romance interrupted Caretti Arle's Nabeau. Balance followed the Munargo from musical training in Leipzig. A hand-product the highway of a musical training in Leipzig. A hand-product the highway of a musical product to highway to be a musical training in Leipzig. A hand-product the highway of a musical product to highway to be a musical training in Leipzig. A hand-product the highway to be a musical training in Leipzig. A hand-product the highway to be a musical training in Leipzig. A hand-product the highway to be a musical training in Leipzig. A hand-product the highway to be a musical training in Leipzig. A hand-product the highway to be a musical training in Leipzig. A hand-product the highway to be a musical training in Leipzig. A hand-product the highway to be a musical training in Leipzig. A hand-product the highway to be highway to be a musical training in Leipzig. A hand-product the highway to be highway the two were married and went todown at a plane she had never seen here in Leningrad. Ootin's family were one and played with such talent that brongly opposed to the match, not such a wakened the appreciation of Mrs. much on account of the bride's color Mallory, herself a skilled musician. The negro child fancied herself a great for color prejudice is not strong immusician when she came into possession. The negro child fancied herself a great of color prejudice is not strong immusician when she came into possession. The keyboard of a piane that had been washed up on the island by a linear the pressure of his family Ootinstorm, according to Mr. and Mrs. Malivored his wife, who then entered the insistence and make the colory of 300 natives, called attention of tourists to he child and her allent keyboard. Dr. William Posey of Radnor, Pa., shipped in Mrs. Malivored his wife, insistence and the colory of 300 natives, called attention of tourists to he child and her allent keyboard. Dr. William Posey of Radnor, Pa., shipped in Mrs. Mallow were entrusted with the oresentation of the fift.

After the revolution Caretti Arle met of a country and married in She sang in "Aids" at the Kharkov Conservatory and married in She sang in "Aids" at the Kharkov Conservatory and married in She sang in "Aids" at the Kharkov Conservatory and married in She sang in "Aids" at the Kharkov Conservatory and married in She sang in "Aids" at the Kharkov Conservatory and married in She sang in "Aids" at the Kharkov Conservatory and married in She sang in "Aids" at the Kharkov Conservatory and married with the oresentation of the seemed a little confused. Mr. Mallow visited the island who was a successful that she has received in invitation to appear in two concerts the provinces.

Mr. Tits speaks excellent Russian and the confused in the color of the saled for New William Posey had enjoyed a record the sale of in Leningrad. Ootin's family werefore and played with such talent that

neky' At Tuskegee

keyeth Robinson, the planist to moser, visited Tuskegee Inave a recital on Aprilipanel no Chapel notice accompanied her d and assisted "Lucky", as

udience Of 500 Applau

Splendid Singing Of Con-

THIS HER LAST RECITAL

Capable Supported By Josh-William King Pianist

Marian Anderson, contralto, appeared in recital at the Douglass Theatre Tuesday evening of last week. About 500 music

last week. About 500 music lovers enthusiastically demonstrated their approval of the same and summer, feeling the advisability of rest after the rigors of the tour and summer and he will be assisted by an autist's efforts.

The passionate fevor of Bassi's "The passionate fevor of Bassi's "In October before returning to Apergolia, sayayed the audience merica, he will make a few appear of the summer of passionate fevor of Bassi's "Crying of tances in Berlin, Germany and other witer," Charged Thota, and Charles European cites, and will sing for the miliade Summer and warmed first time in Stockholm, Sweden, the auditors toward the slager, Miss. Next November, Mr. Hayes will Anderson concluded her program; summer turn to begin his third tour of with a trio of spirituals: "EveryAmerica, which will be long enough Time I Feel the Spirit," Water Bry to permit about 60 engagements. All and Harry T. Burleigh's arrange-but a few of these possible dates ment of "De Gospel Train."

Mr. Joshua Saddler, violinst, pleased the audience with his massically rediction of Barowski,'s "Elegie", "Gypsy Air" Nachez and the ever appealing "Souvenir." Mr. William King proved a skillful and sympathetic accompanist and also a soloist of merit. The latter play of the tour of

Minor and "The Fountain", by Alf
Harum.
This is Miss Anderson's farewell
recital in Baltimore prior to her dearture for European study. The

AUL ROBESON IN SONGS

egro Barltone's Intense Earnestness Grips His Hearers.

An unusually interesting program of An unusually interesting program of negro music was given by the baritone Paul Robeson and his associate, Lawrence Brown, at the Greenwich Village Trigatre last swealing before a large and entities to a considerable of the power. The voice is singer of genuine power. The voice is singer of his needs, mellow and soit, but it as his intense carnestness which grips his hearers. His carnestness which grips his hearers. His needs and soit have the ring of the

Tenor Will Also Make First Appear ance In Sweden

Roland Hayes, itinerary for ua Saddler, Violinist, And second American tour carried him to The bookings were increased in the Middle West and South In every case he sang to a very large and in most laste joyoverflowing audiences. He was choist with the Boston and New York Symphony Orchestra, all his debut as a singer of negro spirituals and folk songs tomorrow evening in the spiritual of the spring Greenwich Village Theatre. He is a base consequence of the spring Greenwich Village Theatre.

ropean engagements for the spring and summer, feeling the advisability

to Talented Children in Music Week Contest

World-famous musicians, including Leopold Auer, Godowsky, Rachmaninoff and Alma Gluck, yesterday picked sold medal winners in Cargenie Hall from hundreds of children who have coneated for prizes given by the New York Music Week Association for musical ability.

Among those who won special praise was Doris Trotman, a Negro cirl to whom was awarded a goro-medal h excellence as dramatic soprano. Th list of winners follows:

Milton Pener, 1918 Bighty winth street, Brook yn. Open Violin (age thirteen years and over)

Manhattan Hebrew Orphan Asylum Band James F. Knox, conductor, 97. (Silver cup) Spivia Miller, 2721 Farragut Road, Brooklys

Private School Choruses at Adelphi Academ

William Armour Thayer, director, 921-9 Elementary Plano, Norman Plotlein, 682 Ra-

69th street, Bronx, 98%. Max Hollander, 268 Grand street, Manhatta.

unior violin (age ten to fifteen years), 16%. Dramgtic Soprano (age 13 to twenty-fivears). Doris Tretman. 191 West 127th street

walter H. Preston, baritone votal solo, 631
Bast Twenty-first strees, Brooklyn, 82 1-6.
Hannah Klein, open plano (age thirteen years and over), 80 Madison street, Manhattan, 05%.
Racial Choruses, Norwegian Christian Mais Chorus, District 37, Brooklyn, Mr. Nisison, director, 95. (Silves one.)

and folk songs tonorrow evening in the paritone, and he will be assisted by La once Brown, composer pianist, who was

An American negro woman, perhaps the only one in massis, singer in the Soviet Union. This is Mrs. Caretti Arle-Titz, whose lyrical soprano voice has aroused great enthusiasm in three concerts which she has given in Moscow. In the course of her last recita she gave a number of negro songs, most ly hymns. These were heard for the first time in Russia, and met with instantaneous success.

Mrs. Arle Titz was born in New York and attended high school in Eighty-sec oud street. Her musical training began with singing in a church choir. Then rich German woman, with an iden of or canizing a troupe of colored opera sing rs, appeared on the scene. Attracte hy the negro girl's voice, she invited Caretti to go with her to the famous musical conservatory in Leipzig.

Romance interrupted Caretti Arle's musical training in Leipzig. A hand-some and wealthy young Busslan noble-man named Ootin fell in love with her, and the two were married and went to live in Leningrad. Octin's family were trongly opposed to the match, not a ent of the bride's calor (fo

is Frotman, Rage Girl Gold Medal Winner In

York Music Contest "Charleston" — "Boodle Ann"

A musical setting of "When Malinda WMURK, May 14.—All Har Mr. Franz Kneisel, Mr. Sergei Rich. Sings" by Paul Lawrence Dunbar, was now led with pride last weel maninoff, Mr. Frantz Reiner, Mr. also programmed. The director piloted his auditors through the maze of ragmiss Doris Trotman, a youth Oscar Saenger. Mr. Henry Goddard time with exquisite skill. Especially noteworthy were the reproductions of the numbers of the late Scott Joptweet and Johnson.

"Charleston" — "Boodle Ann"

A musical setting of "When Malinda Sings" by Paul Lawrence Dunbar, was also programmed. The director piloted his auditors through the maze of ragmiss student, of 121 W. 127tt Leach, editor, the Forum, was masmore was awarded the Gold Meda ter of ceremonies.

When Musical setting of "When Malinda Sings" by Paul Lawrence Dunbar, was also programmed. The director piloted his auditors through the maze of ragmiss student, of 121 W. 127tt Leach, editor, the Forum, was masmore was awarded the Gold Meda ter of ceremonies.

street was awarded the Gold Meda ter of ceremonies.

at Carnegie Hall Thursday night Miss Trotman is a graduate of the numbers of the late Scott Jops and Jops and Jops and the Manhat matic oprano in greater New Yorktan Grade School. Her father and The contest tame as a clock to the many and actives the Many Mrs. Edith Trotman. Mrs. Trotman and actives the Many Mrs. Edith Trotman. Mrs. Trotman of New York's most fample musisays she believes her daughter's claim and composed were presenvoice is a gift, as she has been sing when the color of girl was given them since she was six years old.

Those Appearing

The Karo White Entertainers, Mcciani and Composed were presenvoice is a gift, as she has been sing when the color of girl was given them since she was six years old.

BLUES DADDY SIVES

MAY 9, 1925

NEGRO SOPRANO LEADS MUSIC PRIZE WINNERS

MUSIC PRIZE WINNERS

Noted Artists Make Awards to

ang at the Carnegie contest were Vissi d' Arti" (Puccini) and "O Come With Me in the Summer Night" (Van der Stucken).

The Carnegie Hall contest came DOWN IN MOBILE is a climax to three other contests.

Miss Trotman won a bronze medal AND "GOLDEN SLIPPERS"

n District 15, Manhattan, in early he first contest a grade of 75 per ent was necessary to be considerd: Miss Trotman was rated at 1 1-2 per cent. She was the only clored competing.

The Borough contest was held in the auditorium of a public school in 12nd street. A grade of 80 per cent was necessary to be considered;

the auditorium of a public school in End 2nd street. A grade of 80 per cent was necessary to be considered, the first was necessary to be considered, and the content was per cent. She recei ed a silver meal, Again she was the only colored competing. This p oclaimed her as the best in the Borugh of Manhattan.

The inter-borough contest was so elated was the veteran musicles, and in the dramatic of the success of his initial effort between the five boroughs which make up the

ody", and "I May Be Crazy, and compositions of Will Marien Cook and cole and Johnson.

Noted Artists Make Awards to

ing Leopold Auer, Godowsky, Rachchance in the Borough contest, In Popular Compositions of Latenicked gold medal winners in Cariren who have contested for prizes 70's Reviewed At Green-

praise was Doris Trotman, Negro girl, to whom was awarded a gold medal for excellence as dramatic soprano. The list of winners follows:

The concert given by W. C. Handy, "father of the blues", at Greenwich Village Theatre on Sunday night of last week drew a flattering and representative audience. Handy's

Only Numbers Presented

wich Theatre

rad man Tells Chamber of Commerce Race Will Be Big sunFactor In Moulding Characteristic Music.

Charlotte, N. C., April 17-The Negro folk sorroof the South offers hine field fol development of new residuals and will be, as the rearrance by one of the big lactors in moulding that new school of number will be distinctive will be characteristic of America is the music of Spain is character is the music of Spain is character is the number of the times of the character and the fames of the character and the ch

Talented Children in Music

Week Contest

World-famous musicians, including Leopoid Auer, Godowsky, Rachmaninoff and Alma Gluck, yesterday picked gold medal winners in Carnegie Hall from hundreds of children who have contested for prizes atven by the New York Music Week Association for musical ability.

Among those who won special praises was Doris Trotman, Negro girl, the Whom was awarded a gold medal me

new school of American music. interrupted a course in medicine
Studies Indians at Columbia to give himself whol-Mr. Cadman is not only a skilledly to the career in music that lies Mr. Cadman is not only a skilled to the career in music that lies anist, a composer of a greatunmistakably before him. He has any other songs than Indian balsung in Acolian Hall and the Town irds, but is an Ethnologist of the Hall, New York in the last two rest mark and is recognized by these as in making in Acoust last I. S. Government as an authority ear. He has also filled engage in the lives, customs and traditionsments in the West. the Indian race in America. A "His voice has been file red to mak that is soon to be issued by 'cello. It resembles many beaulie government will have for itstiful instruments. To one it may

sincipal feature transcriptions osuggest an oboe; another may find sandreds of tunes sung by Indiarin it the warmly muted elequence tibes and handed down from genof one of the brasses played, be cation to generation long befordt understood, by a master. He see white man came to Americhas a mezzo-voice in the higher nd were sung also by every genregister that enraptures; headcations since that time. tones that carry his register up

Mr. Cadman has spent manufin astonishing evenness."

ars living among the India of the entire performance the ibes of the Middle and far WestMorning Mercury remarks that ocluding the Omahas, the Sioux"no memory of it remains except to Ozages, the Blackfeet, the Navihat it was one of the most per s and other tribes.
Studied Negro Songs fect and enthralling performances we remember in the concert hall.'

Mr. Cadman is an authority or e subject of Negro folk music of South as he is in the field of sic of the Indian, though he has at lived in the South for an exnded period. It is his opinion

her native tunes of the Negro of he South are having a vital effect in music at the present time and will have an even greater effect as time goes on. He asked many questions about how popular tunes among the Negross in the South he come dissenareated and expressed the keenest interest in the new tunes which he heard for the first time there.

It was caught from a Georgia

It was caught from a Georgia convict recently and brought to Charlotte by a Charlotta musician.

YEW YORK CITY W Bartone Stager

ok Snewing, letter-carrier of Burling Vt., will give a concert Friday eve ing in Acolan Hall. He is a negro bar ne, and his program will include th rologue to "Pagliacci," an aria fro Brnani," two Rubinstein songe, thre panish songs and a group of four

JANUARY 31 1925 Vegro Spiritual Songs

MAH. Ga. San. 11. The MAH. Ga. San. 11. The MAH. Ga. San. 11. The Man Society for the Preservation Society for the Preservations of the Array of the Society of Carolina, were here ght in three playlets.

ealer Dyer, Eli C. Trumbower, tries B. Doubleday, Mr. and Mrs. J. B. Sewett of New York; George Betts, Jr., Englewood, N. J.; Mrs. am H. Beattle and Mrs. H. T. ution; Mr. and Mrs. W. H. er and Morgan Keeler, Albany; and Mrs. D. M. Brown, Green-

Wins Music ellowship

York, Jan. 2.—A thousand dol-

dent's initial recital at the Lincoln ung at Savapnah high school in Kansas City, in 1921, was under the direction of Major Smith, now leader of The Chicago

(By Harry B. Gant)

may in him; no burnt cork c medy gruff start in the Handel he Made up Following the program came whim he simply, but a faithful, sin for it in the purling "Trout" of Schu-cussion of N. F. M. C. new cere, conscientious reading he has berts.

his humorous moments is in the Ne. "In his English group the outstand-choral practice."

The Handel he Made up Following the program came and choral practice.

"In his English group the outstand-choral practice."

The RUARY 4. 1921 Name, but his humors are not grease van from China Comes." This is a paint and buffoonery. One may easily newsong to us and one to be recomsay, but these things are indigenous mended. He gave it a distinguished to him, and of course they are, but reading. In the Rachmaninoff "In The there is something more than that Silence of the Night," he never-temand that thing is the artist shining poed the song and pushed it far out through. Chaliapin may sing his Vol. of mood.

ga tunes, Yvette Guilbert Her Nor- "William Lawrence at the piano."

done in an epic manner. In his last They are things to talk about."
encore, "Sit Down," he had us sitting HOLDER TO GIVE
tight and breathless. There was a
final, half-breathed "Halleluia" in

REGITAL MONDAY w York, Jan. 2.—A thousand dolellowship, sith of the Juliard
Foundation has been awarded
later Gatto of the Kansas
in the tenor whom the Chicago
new boys' band-lader
N. Jirk Shith, first presented
cital fine every boys' band-lader
N. Jirk Shith, first presented
cital fine every boys' band-lader
N. Jirk Shith, first presented
cital fine every sayo.

Gatewood, a bachelor of music
the fine arts school of the Unity of Kansas, class of 1924, has
an advanced student of Eugene
ingeus. The fellowship awarded
by the Juliard foundation, at 40
form St. came after a competiexamination.

There was the plaintive little halfform St. came after a competiexamination.

There was the plaintive little halfform St. came after a competithe unstressed, off-beat note, that
never interferred with the rythm, and
Kans. Mr. Gatewood received plus all that there was a limpid,
wood 655 Winona St., Kansas
Kansas Mr. Gatewood received plus all that there was a limpid,
wood education in Kanliquid mezza-voice that held us enraduated from the "One hesitates to say just what is
mas, where he twicehis greatest asset, possibly his meziwards. For a yearyear of thicago, will appear at
the three-interval portamento.
Shith of the Work of the Calle Piano company
with the Calle Piano company
value recitals.

The encore, "Sit Down," he had us sitting
tight and breathless. There was a
final, half-breathed "Halleluia" in
this that was a triumph of tone and
mood painting. "Done Made My

Vow" was replete with pathos and
the encore "Every Time I Feel The
Spirit" was with fervor. This may
read like hyperbole to you, but ask
those who were there how they were
the provide period the pathos
and the pathos and
the check of the pathos
and the pathos and
the pathogue of the pathos
and the pathos and
the pathogue of the pathos
and the pathogue of the pathos
and the pathogue of the pathos
and the pathogue of the pathogue
the encore Every Time I Feel The
The pathogue of the pathogue
the pathogue of the pathogue
the pathogue of the pathogue
the path

as, where he twicehis greatest asset, possibly his mez-vate recitals.

For a year-voice, perhaps his singing intelli. The singer will be assisted Monda hool at Languton gence. As to timbre his voice belongs might by Luther E. Jones, an unusua

(By Harry B. Gant)

(By Harry B. Gant Where between the lyric and the light ethereal

(Goats his tone with the light ethereal

(By Harry G. Gant Halles Hall on the light ethereal

(By Harry G. Gant Halles H

A party from New York includes are moved to write. In the first place, ter German, or for that matter Ital Lancaster delighted the members with every singer sings Handel, Schubert, ian. It was Hugo Wolff with a Berlina plane solo, "Juba Dance" by Bett. and Wolf, and while a namber of them accent and not a Boston Commons in Mrs. Wayne Lockwood gave a beautifully and Mrs. Philip Fitzsimmons are comparable to this tenor.

There is none of the ministreal rattled off. If he had a bleak and weet Charlot."

There is none of the ministreal rattled off. If he had a bleak and weet Charlot."

There is no burnt corly camedy gruff start in the Handel he Made up Following the program came discovery.

mandie chansons, Di Hidalgo her added much to the enjoyment of the Spanish canzonetas, and they are exprecital. He was so good that one cellent, but not one of them is the wasn't conscious there was a pianous superior to Roland Hayes; "in Dat It was balanced support without being obstrusive. By all means let's have ing obstrusive. By all means let's have iot," it is that magnificant old tune have half of his programs spirituals.

BIG BETHAL

thur O. C. Holder, noted to hicago, will appear at Big Be co, on Auburn avenue, Mon and resital proceeds of v

red, on Monday night, January

NEGRO MUSIC STUDY FOR MONTGOMERY MUSIC CLUB

unious and thoroughly enjoyable ram featured the meeting of the NEGRO SPINIUAL Montgomery Music orab Tuesday en sur which the second of the which the street of the place for state which the place for state which the street of the stre

erfect Sweetness of Spirit Is Reflected in Negro Folk Songs, Speaker Save.

"Perfect humility and sweetness of spirit are reflected in the negro folk songs of the Old South," Professor William L. Graves told members of the Council of Jewish Women yesterday afternoon, illustrating his description of the music by playing several number at the piano and singing snatches of phrases.

"There are no songs of hate," he pointed out. "The colonial engroes transferred to their music earthly experiences and hopes of a heaven which was to lift them out of their slavery and give them the things they wanted.

"All real negro folk music is religious. The singers syncopate by instinct, but they know nothing of jazz. The negroes are the only race which sings by instinct in parts, probably because of a highly developed sense of harmony."
The speaker defined tolk songs in

general, emphasizing the anonymous and composite nature of words and

songs written by one person.

More than \$1100 profit in sponso ing of "Wildhower." Monday evening at the Hartman, was reported to the women by Mrs. Simon Lazarus

IMAZING RISE OF NEGRO FOLK SONGS

Spirtiuals Climb From Cotto

Fields To Recognition

Eminent Musicians

They Have Been Used As Mo tifs For Two Of World's Great Symphonies

Nothing in the ment of the Negro has been so amaz ing as the accept-ance of the "Spirit-ual," "Plantation," or "Soul Songs" as you may be pleas-ed to term them, for they are all of Rise of Folk Song

From simple words and melo-Kennard Williams dies sung as hymns

of faith in an ultimate Divine deliv erance from the cruelties of South-ern serfdom the songs have ascend-ed to the pinnacle of the temples of music in the land of their birth and abroad.

Fisk Jubilee Singers

When the first singers went North from Fisk University, in Tennessee, to raise funds for the support of the institution at way difficult to see that it is a fearing the announcements of their concerts were mocked and jeered. After unbelievable courage in the face of decurations after their first audiences and listened to the plaintively beautiful songs of a recently liberated people. Following their American success

Following their American success the "Fisk Jubilee Singers" sang for royalty in Great Britain and on the Continent of Europe repeating their American triumph. Hampton, Tusegee and other Southern schools, evoted to the education of the Freedman, followed with an invas-ion of the North and collected milliens of dollars for their respective

Negro Opposition

Opposition to the growth of the Spirituals" was not offered alone v Caucasian auditors, for Negroes armselves, often foolishly raised

on cabin and the fields of the

the Peabody Institute Industriance meiodies that an entire pro-nme of Negro Folk Songs will resented by teachers of the fac-next month,

Hadley Symphony

Much interest was created among nusicians of our group when it was announced that Henry K. Hadley's eographic Symphony would be preted by the Baltimore Symphony hestra at the Lyric last Sunday. This interest was especially acute, or of the four movements of the

composition, namely: North, East composition, namely: North, East South and West, the third is base on a rollicking Negro character. From the rice fields to a place on the world's most carefully compiled programs is a stride not to be neglected. Who knows that America will not awake one fine morning and third Diversity, prediction true.

find Dvorak's prediction true Aleroon,

JAN 9 - 1925 GEORGIA NEGRO MAKES FOR-

Negro composers have also done of the state of posterity. Burch, Dett. Cook and scores of Att. hite men and the negro paid Haye he heart songs for posterity. Burligh, Dett, Cook and scores of other
in have produced works that will
invays have a place in the libraries
of the world. Roland Hayes inludes these songs on every program
and with his marvelous voice gives
them a reading that has evoked
magnificient tribute from audiences
rerywhere.

Very few concert singers omit one
or two Negro songs from their repsertoire, and the demand for Negro
Glee Clubs to sing these songs exaceds the supply.

Baltimore has not been backward
in recognizing the Spiritual. The
Morgan Glee Club, Dixie Jubilee
Singers, Teneroon Singers, Centennia
of Club, Acolian Club and Quartettes
of Maccadonia Church have been
pronounced the peers of similar oranizations anywhere. So highly
nas the Peabody Institute thought
of these melodies that an entire preprename of Negro Folk Songs will
placed.

Last year he sang in Gar
study. For four years he has been
shad suffered to have an informatio

picking negroes. Once recently, at a Brooklyn recital, some one who did not know spirituals, laughed out loud and Hayes stopped in the midst of a ong. A spiritual is far too sacred to him to be laughed at. It was "Heaben, Heaben,"-Atlanta Jour-

PHILA. MO'N. PUB. LEDGER FEBRUARY & 1925

TANK BORN IN PHILADELPHIA GERMAN WRITER DECLARES

Negro Drummer Named Jack Washington Credited With Having Started Craze—Title Originated

From Musician's Name. He Says

the world the Declaration of Indecome home to roost." pendence, "Philadelphia-made" scrapple For several years, ever since a mad and the word "square," meaning a

mad world began dancing to the wierdblock.

strains of "muslc" played by groups of In an article in Uhu, a magazine re-Roland Hayes, a Georgia negro, men with saxaphones, muted trombones antly started in Berlin. Mr. Keel save: who was born at Curryville, has just and cornets, drums and strange noise in a water-front resort in Philadelphia. won the praise of all New York'smaking devices, much research work has which used to have a Negro named Jack nusic critics. Hayes is a tenor andbeen done in an effort to discover the Washington playing the drums. This rities in Europe have said that theresource of this new spell.

Musical experts have written treatises band, as a joke, used to stop playing surpass his in quality. His income the art of jazz music," and learned ety. alone. Negro had a rhythm so fierce that the

his year will be close to \$100,000 mologists have delved through all the "When the time came for Jack to has sung by command before thetanguages of the world to find the root play his percussion solos, the sailors ling and Queen of England, and byof that curious word "jazz." Among would cry in delight 'Jack! Jack!— witation before society people inthese men, who have been concerned and from this cry of theirs the odd name rocial concerts in their homes both with the origin of "jazz." are several of 'jazz' is derived. But what the Philadelphians.

And now a German named Jaap Kool it, 'the sacred fire,' as the French has come forth with the startling state-whan he was 17 mars old ment that both "jazz" music and its wept across the whole world."

Veteran seamen along Delaware ave-ue last night dimly recalled having listened, "in the good old days," to a band which featured a drummer who, as they said, "sure shook a mean pair of drumsticks." What became of the virtuoso of the drums they did not know, but in one gang of atevedores alone four Ne l a Swede answered to the name of sick Washing-ton. Only the Swede admitted ever having played a drum; for a short time he was with the Salvation Army, he

HARTFORD CONN. COURANT

Roland Hayes, Sensational Metropolitan—got a fair start. The Chicago organization will tou Tenor to Sing at Capitol Theater.

Roland Hayes, the sensational ten-or, will sing in recital Sunday after-noon at the Capitol theater, under the auspices of Rudolph Steinert. Musical critics in Europe and America agree that Hayes is one of the greatest tenor singers of the age. Certainly he is the one singer of his race upon whom the attention of the musical and artistic world is focused. Born in Georgia, of ex-slave parents, Hayes in spite of his poverty, educated himself, at-tending Fiske University at Nash-ville, Tenn. While traveling with the Fiske Jubilee Singers, his voice attracted particular attention, and was given complete training. After regitals in Boston, Providence and other cities where he was well received, the young man decided to try his fortunes in Europe. In England and on the confinent he soon became the talk of music lovers. He sang to packed audiences in London and was summoned to sing before King George V at Buckingham

On the inuitation of Cabalel Parne. the noted Parisian conductor, he appeared as soloist with the Colonne Orchestra. This appearance together with a number of public and salon recitals, set all Paris to talking about the remarkable newly found tener. In Vienna, those who had not believed came to admire and this critical city exceeded the others in praising him with one voice. Each country judged his diction and com-mand of style in the songs of their language as a model for their own singers. Each city was at a loss to describe his silken tones which were describe his miken tones which ward not quite like anything they had ever heard before. And in the spir-fituals, he laid a grange and wonsderful treasury leafer them.

In his recital Sunday he was use compositions by Mozart. Schubert, Schumann, Wolf, Rachmaninoff and other areast masters. He will since

other great masters. He will sing a group of spirituals, those spontaneous outbursts of intense religious fervor.

the perfect accompanist with Mr. Haves in previous appearances, with again play for the singer.

Tickets are now on sale at Galup and Alfred at 201 Asylum st. avading the East

The Chicago Opera Company ha metaphorically folded its tent and hled eastward. For the next fortnight it will be active in Boston, where they have at hest little enough opera. The Windy City season was a moderately good one. Accomplishments touched a commendable artistic standard, and there were a number of individual triumphs—participated in by Mary Garden, Claudia Muzio, Edith Mason, Rosa Raisa, Florence Macbeth. Charles Hackett, Charles Marshall, Tito Schipa, and Feeder Challapin. Conductor Glorgio Polacco also came in for his customary recognition, and the company's new conductor—Rober to Morangoni, formerly at New York's

who will be remember

continuously, until the close of its season next April. Not until then will it be possible to estimate the extent of the deficit. There is much talk about the friction which obtains within the ranks, which undoubtedly is true. There may be a change, one day. But it won't come until different managerial methods are installed.



E EVENING WORLD NOVEMBER 16, 1925

EALM OF MUSIC

decca Auditorium, Richard Crooks's song recital in Acollan Hall, the foint aria from "Carmen." ecital of Mr. and Mrs. Francis Rogers in Town Hall, Charles Massinger's one rectal in Chickering Hall and the opera-lecture recital of Charlotte Challapin at his first recital of the Veterans Hospital at Tuskegee, Ala., bund at the Princess Theatre. Unfortunately for the others I started my Season last night in the Manhattan he told me of an experience along nusical rounds at Aeolian Hall, and was so charmed with the singing of the dience. While he is more at home which ended the war and the related to the Veterans Hospital at Tuskegee, Ala., he told me of an experience along opera House sang to a large authis line. After the Argonne assault ones American tenor, Mr. Crooks, fashionable and musical New York in opera than in concert, there hat I had difficulty in getting away heard J. Rosamond Johnson and Taylarge public which idolizes him territory he was put to it to make stended to listen to a number or two nd to rush forth to hear the 2,000th bilharmonic concert, But Mr. Crooks vas singing a Haendel aria. A triffe o dramatic, it seemed, at first. elt that he was forcing his voice, hough not unpleasantly. I was a ttle disturbed. But I knew that, if, was not perfect singing, at least was something remarkable. I was nable to get away. I sat down to ear a group of Brahms songs. The rst one, "Standchen," though beaufully sung, was presented with lightly muffled tone, as though the ing of the voice in the Haendel ria had left a mark on his vocal nber. "Feldeinsamkelt," and the hird, "Sehnsucht," proved to be abiling that it gave pleasure. olutely captivating. The rich, warm one came freely. The phrasing was pultiess. The sentiment of the words imprinted upon the minds of his rers. It was singing of the first

ninoff numbers. It was the fa-in conventional evening dress. nging. I was held spellbound. Be at last night's popular concert at the last was able to drag myself out of Metropolitan. ian Hall I had heard three groups

At Mecca Auditorium, where Walter Hughes in Acollan Hall.

mrosch and the Symphony Society. Conspicuous among to-night's mumrosch and the Symphony Society Wagnerlan program, I heard olde," with Phyllis Archibald as closet. A few bars of Betthoven's the New York Trio at Ecolian Hall nd admirable performance of Branth symphony, directed by Willem and the newest operatic double bil ngelberg, was all that I heard of 2,000th Philharmonic Concert,

NEGRO SPIRITUALS

Ince Rolland Mayes made the music the South a social success in New Paris and London, concerts of spirituals have become more more frequent. Last night an aucontaining representatives of

fore the end of the program. I had lor Gordon, two Negro singers in a lor Gordon, two Negro singers in a program of Southern spirituals at the Garrick Theatre. There seems to be a special public for this sort of entertainment. There were many exclamations of ecstasy from feminine lips. There was a look of unalloyed pleasure on many faces as these two musicians presented "By an' By," "Roll de ole Charlot Along" and other darky reli-Chariot Along" and other darky religlous songs. Mr. Gordon is an out and out singer of spirituals of the old school, not too cultured for characteristic Negro expression. Mr Johnson, who played the accompaniments as he sang, has less voice but more conventional musicianship. For me the mixture of primitive and hards. However, the second Brahms the music was presented with such cultivated artistry was confusing. But seriousness and with such understand-

MARGUERITE LAMAR SINGS

All of the good orchestral musicians do not aply in symphony orchestras or opera houses. Hugo Riesenfeld proved

rose to leave the hall, but lingered whether he hides his personality beear the first of a series of Rach-hind an operatic makeup or appears

Music for two planes was presented Mr. Crooks's songs. By that time to an authoritative, straightforward s other cancerts were nearly fin- musicanly manner last night at the ecital of Edwin and Jewel Bethany

> sical entertainments will be the first concert of the new Hartmann Quartet Spanish Hour," at the Metropoliti

"STRAW DRINKING" IN APRICA

(From the Detroit News)
The National Geographic Society be leves it has found the grandfather of the straw through which Americans sipsodas and other soft drinks. It is the drinking stick" of Jubahand, on the

that when he directed a program emphasis in this music of the nex of serious music yesterday noon with people. To my musically untraine the Rivoli Theatre orchestra in that mind, he interprets it as indicatin theatre. Mr. Riesenfeld is a master of that the negro voices in these spirit rhythmic effects. His Strauss waltz uals use 17 tones in the octave in-By Paul Morris

Edward German dances and Schubert stead of 12, to which our classical march were delightful. A charming music and our planes are restricted.

Edward German dances and Schubert stead of 12, to which our classical march were delightful. A charming music and our planes are restricted. Soloist was Marguerite Lamar, for It is this bringing out of under and of all the musical activities in the major concert halls, covering themerety a member of the Chicago Opera overtones, many think, which makes 'hilharmonic Society in Carnegie Hall, the Symphony Society in Company, who presented Micaela's the peculiar appeal to the heart of uditorium, Richard Crooks's song recital in Acollan Hall, the foint aria from "Carmen."

BRIEFER MENTION

BROOKLYN N. Y. EAGL NOVEMBER 7. 1

Editor Brooklyn Dally Eagle:

The Heart of Negro Music

therefore, to suggest to those who fact passed on and know in advance may not be familiar with these, that they take advantage of the opportunity to be offered at the Academy ment for the evening of something of Music on Thursday evening to hear an evening of this music rendered by theroughly capable men, who also reverence the peculiar quality of simplicity and spiritual ascendancy from the continuous product of the experience they may realize in hearing these singers. They give not merely an entertainment for the evening of something varied and fresh, but an inspirational result most worth while.

GEORGE FOSTER PEABODY.

ALTHOUGH my own efforts at harmonizing the series of the experience they may realize in hearing these singers. They give not merely an entertainment of the experience they may realize in hearing these singers. They give not merely an entertainment of the experience they may realize in hearing these singers. They give not merely an entertainment of the experience they may realize in hearing these singers. They give not merely an entertainment of the experience they may realize in hearing these singers. They give not merely an entertainment for the evening of something of the experience they may realize in hearing these singers. They give not merely an entertainment for the evening of something the experience they may realize in hearing these singers. They give not merely an entertainment for the evening of something the experience they may realize in hearing these singers. They give not merely an entertainment for the evening of something the experience they may realize in hearing these singers. They give not merely an entertainment for the evening of something the experience they may realize in hearing these singers. ity of simplicity and spiritual asorn. The fact that they came from ple people only adds to the emiasis of the spiritual as a human ality by itself and not a mere reilt of culture.

I feel more strongly about this aving recently had an opportunit to have close relation to a remarkable musician, native of Africa, who vas promptly given a scholarship b Dr. Damrosch of the Institute of Musical Arts in New York. Th young man studied this mus mong the people of our South w thought that it was an outcom f African art capacity. In the reent publication of St. Helena Spirit uals a very erudite and scientis foreword, written by him, demo trates to the tramed musician th original character of the rhythm

In a recent conversation with th Colonel in command of the Feder territory, he was put to it to make sult that as they went through the French villages the people crowded to hear and, though they could not understand a word, they were so moved that tears ran down the cheeks of old and young alike.

This was so dramatic a confirma-I am interested as a former rest tion of the experience that these dent of Brooklyn to observe that the of us who have long known Fish Fisk Jubilee Singers are to empha Hampton, Tuskegee and other schooly size the high position in music which the negro spirituals are now recognized as harden spirituals.

> ALTHOUGH my own efforts at harmonizing have never gone beyond coming in on the second "by the light" of "If You Want to Be an Eli" with a tenor so forceful that all others singing are thrown out of their stride and off the pitch, the defection does not prevent my joining in the general enthusiasm over The Book of American Negro Spirituals" (The Viking Press), edited and prefaced by James Weldon Johnson, with the musical arrangements by J. Rosamond Johnson and additional numbers by Lawrence Brown. It is a book which should be on every piano. Breathes there the man with soul so dead who would not want to possess authentic scorings of the only folksongs the which he has honest title?

The exploitation of the American Negro's emotional and religious ex-

pression has become one of the contemporary æsthetic fashions, superinduced largely by the dancing of Florence Mills and the singing of Gertrude

Saunders, Roland Hayes and Paul Robeson. People aren't exactly standing in groups on the street corners competing in the Charleston or singing with swords in their hands, but wherever two or three of the initiate are gathered together these days, there is likely to be a little exhibition of cavorting and a loving attack upon "Deep River," "Gimme Dat Ol'-Time Religion," etc. No less a patron of the arts than Mr. Otto H. Kahn-and one of the arrangements in the Johnson-Brown book is dedicated to him, by the way-is reported to have expressed a willingness to underwrite scientific research along this line, and no less a critic than Mr. Carl Van Vechten has written scholarly and spirited-perhaps that should be "scholarly but spirited" -papers on the efforts of the pioneers

After all, why not? Why go to Spain and Russia for something which we order so much better at home?

John bus. Ga. Enquirer-ave NOV 23 1921

Music of Negroes in Opera.

"Noted opera stars and operatic writers," says the Milledgeville Times, "have indicated their intention to study negro spirituals in the South with the idea of incorporating this parricular music in some form of opera." The suggestion :

This is by no means a surprising thing The music of this race is one of the most enjoyable kinds of music that exists. There is no other music known to the world which is such a reflector of human feelings as negro spirituals. And it is a peculiar thing, but true, that it is a music incapable of being imitated. We have heard white singers in vain endeavor to reproduce the negro voice, but there is an elusive quality that the white singer cannot quite get.

The negro's heart goes into his melody, and perhaps that is the secret of it. Negroes sing because they are happy, because they are happy, because

they feel like singing.

Anyone who has been to negro camp meetings, and heard this race pour out itself in songs, knows that this elemental and yet complicated music is one of the heritages of America, and is in itself worthy of a place in musical classic

All that the Milledgeville Times says about gro music is true. It might have said ever ere in its favor and still have remained within e lines of truth.

il that this music be incorpo ay be questioned if this can be done as came a violent American patriot duror the sough as would be the case if trained his study was a valuable one. Its deo singers should do it. No white man of fects lay in the incompleteness of his the woman living can put into a negro son; knowledge. He had to get nine-tenths same rythm and smoothness, the same of his songs at second hand, and not aftering plaintiveness that the negro sincer infrequently they reached him in a

net why this is true is not easily explained. in it may be due to the fact that the white son in "The Book of American Negro That is, they displaced their monotony are lost something of the natural genius of colored man, has gathered all his maapression, while the negro, not so far removed terials from original sources. He grew modulations, as Mr. Krehbiel demonom the state in which the white man found up in the south, he was interested in cadences with cadences of a greater

as its peculiarities of aesthetic expression and is so with the Mongolian. Each is distinctive nd there appears to be no possibility of either etting into the spirit of the other in such asure as not to be recognized as an imitation

The civilization of the white race is old; no only is this true, but its advancement an rogress have been so great as to eliminate al-

nost entirely certain elements that characterized in the early dawn of the world. Hence, when hite singers lift up their voices in song the rimitive note is lacking.

When composers reduce negro music to some orm of opera, if they want it to be as success il as its merits warrant, they should do so th the view to having otherwise it with fall he w to having the singers render it will fall because no other neg sough as a negro can. ger can al

Montgom by, Ala., Advertise

NOV 1 5 1925

BY H. L. MENCKEN 1

The first book of negro songs ever ablished was brought out by the Rev. D: Pike of the American Missionry association in 1872, and by 1892 its arious editions had run to a total ale of 130,000 copies. But Pike was in uplifter, not a musician, and so his collection of the negro spirituals, which were then called jubilee songs, vas little more than a crude source ook. All the bold and peculiar harionles of the colored singer were lost. rise had apparently intrusted the ar-angement of his specimens to seme nanufacturer of Methodist hymns. ome of the best of them were thus onverted into the sort of garbage that s heard at Billy Sunday revivals.

It was not until 1914, when the late Henry Edward Krehbiel, music, critic the New York Tribune, published is "Afro-American Folk Songs," that egro song got any intelligent exami-

nation. Krehbiel was a German pedin some form of opera is interesting, but ant of the dullest type (though he bemally if white dingers undertake to ing the world war), but he at least had some knowledge of music, and so lighted in them, and Brahms, had he tirring plaintiveness that the negro singer mutilated—or, worse still, in a clumsilly embellished—state.

nom the state in which the white man found and that is music from his earliest years, and strated in his book, went back to with his brothers. J. Rosamond John africa. Savages know nothing of the son, he was mainly responsible for modes—or keys—that white men use. There is a marked difference between the white race and that of all others in the matter of singing. The brown race has its own peculiar soothing cadence of song that is as far removed from that of the white race as one race is removed from the other. The Indian race is pirituals, and J. Rosamond presents reason. That is they wandered into spirituals, and J. Resamond presents reason. That is, they wandered into scores of them in his own arrange-"errors" because they knew no betments.

> sense of design, that feeling of completion, which characterizes civilized melody.

negro were superb, and so all that was the camp meeting, and at some time not earlier than the end of the eighteenth century. The whites in the south made no effort to educate their slaves in the arts, but they were greatly interested, after the first tours of Francis Wesley, in saving their souls, and that salvation was chiefly attempted, for obvious reasons, out of doors. There arose the camp meet, ing-and the camp meeting was a place of sturdy and even vociferous song, The negroes memorized what they heard and then adapted it to their native rhythms. Thus the spirituals

The purely negro contribution ite them-good rhythm-was the more imortant part and by far, To this day Methodist hymns seem banal to musicians because they lack variety of rhythm; nine-tenths of them bang along in the same depressing singsong. But the spirituals are full of thythms of the utmost delicacy, when they are sung properly-not by white frauds or by high-toned dephlo-

isticated negroes from Boston, but by lack singers from the real southhey give immense pleasure to lovers ever heard them, would have borrowed them for his uses—as, indeed, Dvorak did after him.

III. The negroes, having started Methodist hymns and improved them The gaps in his work are now ad- went a couple of steps farther First, by joining them to decent rhythms,

ter-and the errors turned out to be The spirituals probably had a com- lush and lovely. The history of civlex ancestry and are mulatto rather ilized music during the last two genhan negro. All the original slaves erations, indeed, has been largely a brought in was a series of rhythms history of the discovery and adoption nany of them superb, but few of them of such errors. When white musicians accompanied by what Caucasians began to put them into music there would recognize as melody. The Af- were bitter protests from all the ricans, to be sure, had tunes, but they pedants, but now many of them have were tunes of the vague, wandering become quite orthodox, and music that sort that all other savages affect is bare of them begins to seem bald They lacked what white musicians call and insipid. The negroes were using form. There was no rhythm of struc-ture under their rhythm of phrase, satisfactory to the African ear long ture under their rhythm of phrase, satisfactory to the Airican ear learned to and so they could not convey that televate them tolerate them.

As Mr. Johnson shows, the negro is a harmonist far more than he is a But, as I say, the rhythms of the melodist. He doesn't care much for tunes; the things that interest him needed to make good songs was their are harmonies and rhythms. Let a reinforcement with melody. That mel- crowd of colored fellows begin to sing pdy, it is highly probable, came from any current song, however banal, and they will presently give it a new interest and dignity by introducing strange and often entrancing harmonies into it. They seem to have a natural talent for that sort of thing. A gang of white boys, attempting song together, will usually sing in unison or stick to a few safe harmonies of the barber shop variety, but darkies almost always plunge out into deeper waters, and not infrequently, in the midst of harsh discords, they produce effects of extraordinary beauty.

IV.

The spirituals are commonly called folk songs, and so the notion is abroad that they sprang full blown out of the folk-that they were written not by individuals but by whole groups. This is nonsense. In that sense, indeed, there is no such thing as a folk song. Folk songs are written, like all other songs, by individuals. All the folk have to do with them is to choose the ones that are to survive. Sometimes, true enough, repetition introduces changes into them, but those changes are not important. The basic

ong belongs to one bard, and to him alone.

Mr. Johnson tells of such a bard he knew as a boy in the south, of the same surname as his own, but no relative-one "Singing" Johnson. Every southerner knows another. minnesingers usually traveled about singing for their keep. When they struck a new neighborhood they would make songs to fit what was going on in it—the advent of a new and powerful preacher, the conversion of a noforious sinner, a great flood or fire, the hanging of the local daredevil Most of those songs died in infancy, but a few always survived. The best of the survivors in the camp meeting category are the spirituals that every one knows today.

Ah, that we could discover the authors of some of them What genius went to waste among the pre-confederate fundamentalists! But did it go to waste? Perhaps not. Only its possessors were lost. The black unknown who wrote "Swing Low, Sweet Chariot," "Deep River," and "Roll, Jordan, Roll"-for I suspect that one bard wrote all three-left a heritage to his country that few white men have ever surpassed. He was one of the greatest poets we have ever produced, and he came so near to being our greatest musician that I hesitate to look for a match for him. There should be a monument to him in the south. He was worth a whole herd of Timrods.

(Copyright: 1925: By The Chicago Tribune.)

Music, Poetry and Art-1925.

The Negro Wusic of America the slave block, and the slave went to the slave block, and the slave songs also originated from picking, peanut picking, weeding, namphase occasions.

ANNE SHAW FAULKNER OBERNDORFER 13,+ta. Howers plorified by their own songs. The white CLUBS

tion. This is the accenting of the weak

beat of the measure. It is a curious fact

that syncopation is particularly notice-

able in the folk music of those lands where

freedom and liberty have been denied to the people. We call the syncopation of

the American negro ragtime, and unfor-tunately we have had so many bad, cheap,

popular songs that are inferior imitations

of the real negro music, that the name

ragtime has been given a bad reputation

which it does not deserve. In its original

form ragtime is the most typical Ameri-

It is a curious thing that music is the

tie which always binds oppressed people

can expression in music.

Harmony and Syncopation

Are Characteristics the negroes were always encouraged white planters, realizing the danger to the when they sang while working in the work songs.... MERICA is the only nation in the world possessing two sources of folk music which may be traced back to barbaric man. One of these is aroused bestiality. the music of the American Indian, the

other is the music of the American Negro violin or fiddle as it was called. The fellow workers not to sing so hard, as it slave songs.... Many Thousan' Gong other is the music of the American Negro violin or fiddle as it was called. Increased workers not be barried and he Both are equally important in the de-banjo was substituted for the drum, and made them work all the harder and he Lower South Spirituals... interesting thing that we Americans didliked this form of music much better than not realize the importance or beauty of they did their own barbaric type. Altho the negro music, until it was pointed out the negro slaves made the music of their to us by a foreign composer, for it wasmasters their own, they sang it with a not until Antonin Dvorak gave to the slightly different accent, and added their world his great fifth symphony which heown gay bright rhythms.

called "From the New World" that On the old plantations before the war musicians as well as the public recognized when the slaves entertained their masters they sang plantation songs and ended the possibilities of negro themes.

The negro slaves were brought towith a "cake walk" or "walk around." America by the English colonists of For these occasions many clever dance Virginia a year before the Mayflower tunes were composed by the negro nddlers who frequently adapted their music from sailed for America. These negro the dances of their masters. So the slaves brought from their barbaric English jigs, the Irish and Scotch reels and homes in Africa a keen love for the French minuets developed into a form rhythm which is found in all bardistinctively American, which is known baric music, and this rhythmic as the Virginia reel. instinct developed during slave In the meantime there was growing in days into a form of music which is the music of the American negro a peculiar distinctly American in spirit and accented rhythm which we call syncopa-

Music In Days of Slavery

in type.

Music was an important part of the life of the Virginia colonists, who had come to America from the land then recognized as the most musical country of the world. These settlers brought their musical instruments with them from England, and finding that the negro possessed an inherent sense of music, the slaves were taught to play and were brought into the house to play and sing for their masters.

In the early days it was the custom of the barbaric negro to go into the dark places of the woods and swamps where they beat upon their drums in a wild sort of a dance rhythm as they evoked the evil spirits to come to them. It is interesting to notice that for these voodoo invocations a reiteration of the rhythmic beat was a distinctive feature, just as it was in the music used by the American Indians to accompany their war

corn hoeing, tobacco picking, cotton

zlorified by their own songs. The white and Gardens overseers soon discovered that the negroes worked better when they sang, so

white women and children which these fields and later in the factories. The strange dances invoked, have ever tried story is told that a musician who was to substitute other music for that which watching some negroes at work one day, in order to write down the melodies of

The negroes were taught to play the their songs, heard one of the men tell his Play Songs..... Liza Jane

During the late war the officers in . the negro regiment used the power of song as an incentive for work. Upper South Spirituals. So on the march or in the camp many old negro songs became very popular. One of them, "Lil Liza Jane," is still sung in France today.

Arrangements of Spirituals by Coleridge-Taylor.

This was originally a folk dance

Burleigh, Dett, William Arms Fisher and David Guion

are the best. song which was acted out as the verses were sung. There are a Creole Negro number of dance songs of this type which are known to white people as Plantation well as negroes because the children Songs.... on the plantations played them together. One which is known all Negro Composers. over the country is "Crickaney, Crickanev, Cranev Crow."

When the negroes played and danced and sang they hardly realized that they were evolving a type of music distinctively their own. Yet from the plant own. Yet from the playtime songs of the negro slaves came most im-

pressive folk music.

Religious Music of the Negroes

Like many barbaric races the negroes showed their religious enthusiasm by passionate and personal appeal to their maker. Their chief diversion was to get together in groups and sing to the Lord. Sometimes they became so enthusiastic that they would dance as well Hayes Won Fame as sing. Thus the negro Spiritual came into being and these spirituals are rightly regarded as most im-

closely together. The negro of slave days pressive, and truly religious music. poured forth his heart in his songs, and There are two distinct types of these the unity of his relationship to his negro spirituals, that have come down to Rome, Ga.—Obscure and shut in by brothers is clearly expressed in the high us from the days of slavery. In the the foothills of northern Georgia, close harmony, which is a feature of all northern part of the South, the "upper known only to postal rural carriers negro music and is still noticed when any South" as it has been called, the negroes and the corectors lay the little hamalso interesting to know that it is not their masters. Few changed from one transmitted by the also interesting to know that it is not their masters. Few changed from one transmitty was undiffered by the the nature of the negro to sing out of family to another, often several generation of the case of the dances. This produced the same music the negroes have many songs dances. This produced the same music the negroes have many songs effect on the negroes that it did on the particularly descriptive of their cushing and often a touch of ragtime in its boundaries. It had only rhythm is noticeable. Down in the store, a near store, a blacksmith she came hosing tobacco picking cotton.

constant dread of being sold, the spirituals were much sadder in character. The two types of spirituals soon became known to all the negroes and were sung all over the South. Spirituals were also sung when

The program suggested for this year will be illustrations of the text of our articles and may also be used with the children at home or in school.

Screw Dis Cott'n Come Out Hyah and Shuck Dis Co'n Peanut Pickin' Song Boss Is Callin' Workin' on de Railroad

Deep River Nobody Knows de Trubble I See Swing Low, Sweet Chariot I Want to Be Like Jesus

. Walkin' in Jerusalem Shoutin' All Ober God's Heav'n De Ole Ark Am A-Moverin' Good News Hard Trials

Musieu Bainjo Caroline



Face of Big Odds

oyd county village has, through the haps the only one of any conse quence, spread to the uttermost part of the earth. And now, though still has the same number of house and other buildings, it has attache importance of which any tow s would like to boast.

More than 30 years ago in the Georgia hamlet, there was born man who is now perhaps the world greatest tenor, Roland Hayes. Soo after Hayes left the old home tow and as he ascended to lofty plains of glory in the eyes of the world, s

rose the renown of Curryville, fa above the tallest peaks, far out across the widest oceans.

A brief survey of Hayes' work a given out by a New York paper is a follows:

"Roland Hayes, born at Curryville "Roland Hayes, born at Curryville Floyd county, Georgia, has just wor the praise of all New York music circles. Hayes is a tenor and critics in Europe declare that there are few. I any, in the world whose voices surpass his in quality. His income the year will exceed \$100,000. He has sung by command before the kinn and queen of England, and by invitation before society people in species. tion before society people in special

"Haves and his mother moved from Curryville, Ga., to Chattanooga Tenn., when he was 17 years old. An Tenn., when he was 17 years old. Another man a graduate of Oberlin college, heard him sing in a Chattanooga church and urged him to take up music. This man and two other white men paid Hayes' way through Oberlin and he worked his way through the music conservatory. Then he took a place as a waiter in an exclusive club in Louisville. Ky. The white men there, members of the club, heard him sing and raised a purse that sent him to New England to study. He went abroad, where he has been for the last four years. Last year he sang in Germany and received the praise and applause of the greatest masters. Protests went up against Hayes singing in public and to such audiences as he drew. The anger was inspired by the Franch black technicals. The anger was inspired by the French black troops from Africa. Hayes continued to sing and the storm of protests that raged around his head brought music lovers and rities from all over Europe. He won unanimous praise and Germany wrath turned to applause.
"In all his concerts Hayes sin

the spirituals of the slaves of ant bellum days. Once recently at Brooklyn concert someone who di not know about the southern plantation spirituals laughed out loud and Hayes stopped in the middle o

and Hayes stopped in the middle of a song. A spiritual is too sacred to be laughed at. He was singing 'Heaben, Heaben.'

With the mammoth success of Hayes and the singular fame achieved by the little town has come a certain pride to Curryville. It now looks with honor and respect upon he great singer, who once dwelled there. Even the relatives of Hayes most of whom still reside in "the old home town" have received a great degree of recognition on account of the achievements of their singing

EW YORK CITY-WORLD FEBRUARY & 1925 Words and Music

This departments domination of Roland Hayes an interpreter of Negro spirituals is not, apparently, universally shared. A. K. Writes, stong others, to support the dissenting side. "In Hayes as a singer of French, Italian and German songs," he says, "I dadly hall the artist. Ignorant as I sun of the literature and grammar of music, I still know enough to recognize fine art when it is poured into my ears While personally I cannot understand how a voice hat has neither robustness nor force nor passion can be called 'great', I can understand that it is full of beauty and that its employment bespeaks intelligence and masterly training.

"But as a singer of Negro spirituals I was thorbughly disappointed in Roland Hayes. For herewhy, I don't know—the singer utterly forsakes his ert and abandons verisimilitude. He sings/French longs in French; Italian songs in Italian; German ongs in German. But he sings Negro songs in any serious recital program. white-face. 'Nobody knows the trouble I've seen' is of the literature of that song. It is: 'Nobuddy knows de trubble Ah've seen.' In that dialect its notes were first raised; in that dialect it is written. What false artistry induces Hayes to make whitetolks' talk of plantation songs I cannot fathom end to find brief works that will do to make appro-Unless he has forgotten the language of all his for. priate opening numbers for his programs. He is bears, he knows that spirituals are not sung in thus submitting himself to the inartistic exigency Bostonese. Miss Maria MacDonald of Louisville of pausing after the first movement in order to seat who learned the Negro dialect from contact and notifie late comers, or to open with one of a few classic from inheritance, can sing all his darky songs a overtures that are rapidly being played into their numbered times better. For she pronounces the words Walk into Carnegie Hall to hear any symphony as the Negroes pronounce them; and that is a great concert, and the chances are that if the program does nundred times better. For she pronounces the words traves. part of the art of singing spirituals, I assume.

Negro race, their singing will be left to the whitecircles, is known as an exit masch. cople who have."

nd ? A. K. wants to b

sound to him when the average Sout egro sings them. Mr. Hayes tries to render, link, what the Southern Negro has in mind when h ings them. In other words, one wants to hear erfect imitation of an imperfect accomplishme he other chooses to convey the intention behind that complishment. Even though Mr. Hayes is a Negro see no obligation upon him to mimic the speech o

He did not inherit it. People do not inherit the nguage they speak. They think and speak in what ver tongue they hear around them in their early formative years. Nor is the Negro dialect a language at all, in the sense that French and German are nguages. It is a corrupt form of our own tongue, nd I can honestly see no more reason why a singe MUIST sing spirituals in it than why he must sing Would God I were the tender apple-blossom" in ar Irish brogue. The esthetic value of Negro spirituals des, not in the skill with which the interpreter manages to imitate the lingual shortcomings of the people who first sang them (the words, by the way, are generally derived from the King James Bible), but in the beauty and appropriateness with which the music conveys the emotional qualities of the words. Either they remain works of art when sung in pure English, or they are not works of art at all, but a branch of entertainment, and have no business on

If American composers of orchestral music are looking for a field wherein their works can find a ready welcome and a reasonable chance of a hearing, why don't they try their hands at writing overtures? The present-day conductor seems to be at his wits

not begin with Weber's "Operon" overture, it begins "In the employment of his voice in these numbers with "Der Freisennets." On alternate Philipsel. Hayes also impressed me as seeking too much for afternoons you will be regaled with Beethoven's refinement and abandoning the color that must be hear the same composers "Coriolan." With these there. A critic remarks that he sings spiritual four the list is about exhausted, except for an occa-exquisitely. That's the trouble. I cannot see whysional rendering of Charmonis "Anacreon." Wagner about a mant to hear the folk-songs of wrote overtures, too as numberless hearings of "In the employment of his voice in these numbers with "Der Freischuetz." On alternate Thursday exquisitely. That's the trouble, I cannot see which the rendering of Charles Anacreon. Wagner may one should want to hear the folk-songs of swrote overtures, too as numberless hearings of Tannhaeuser and "Die Neistersinger" will testify.

But the aspiring American need fear no comparison

"My hope is that, since Hayes seems to have newith these two standbys; for by some quaint whim of real feeling for the only representative songs of thickestiny they are always used for what, in vaudeville

ال ال ال To any author nothing is more gratifying than concrusive evidence that he is being attentively follower I find it possible to sympathize with A. K.'s amoy by a wide circle of readers. With senume emotion, ance without sharing it. Wells's immortal Mr. Polity therefore, we rise to report that since our announce-sitting beside the fat woman at one of the granular made in The Sunday World of a few weeks ago, tables at the back of the Potwell Ian, withing the consent-to hear and advise aspiring singers consents than I chald, "If I was a sigger or an Italian," saieleven letters from aspiring singers, asking the Mr. Polly, "I should come out here and sing I whisting the sunday would come out here and sing I whisting the sunday world of a few weeks ago, that under no circumstances could this department consent-to hear and advise aspiring singers consents than I chald, "If I was a sigger or an Italian," saieleven letters from aspiring singers, asking the Mr. Polly, "I should come out here and sing I whisting and advise them concerning concert care and sing I whisting a singer of the polity of

nterest Among Singers O Noth Races Prompts Article By Community Bureau

New York, (Community Service)—It is helped that the rowing interest in Negro music may had to the performance of troups, which are the best interpreters of the distinctively Negro music and by the white groups, which may perform manny of such works with good effect.

How To Sing Spirituals

form rarely enjoyed at song recitals. Following this group he gave as encores such groups to bear in mind Schuberts "Do bist die Ruh" and an Schuberts "Do bist die Ruh" and an Schuberts acquainted with the inner splrit of the Negro Spirtuals. The best way for a white group to sing Negro compositions is to sing them naturally and without any attempt to imitate the spontaneous performance of such music by the colored people themselves.

Used By Churches And Clubs

Used By Churches And Clubs

For the past eight years, there has been a steady increase in the number of services by church choirs given over to the sacred compositions of Negro composers for vocal solo, chorus etc. An effective representation is given the religious aspirations of colored people thruthe singing of contributions of Negro Spirituals, a type of song which Hayes does well, but not as well as the more artistic music to which his increase.

more artistic music to which his inclination and training have accustomed him. The beautiful, tender quality of his voice, his unfailing good taste and the utter lack of any form of exageration combine in rendering his work no only enjoyable but unusual and inspirational who deserves the highest laudation. With a beautiful tone he unites a dramatic feeling the religious nature and experience of the people from whom they have sprung. As Harry T. Burleigh, one of the leading Negro musicians and editors of the Spirituals has pointed out. "More than ever today the spirituals ought to be sung because they supply a note of spiritual exaltation that we note of spiritual exaltation that we need in the midst of the post-war materialism?" The authentic interpretation of the spirituals, therefore, is one in which this motif of exaltatation is preserved.

Collections Of Spirituals

Groups desiring to take up the tudy and performance of Negro pirituals may best utilize existing of this type of music. Saveral inquiries have come to the

office from various persons and or-ganizations desiring to obtain these songs in book form. A stamp closed with this request will bring the desired information if addressed to the Musical Editor the AFRO-AMERICAN Baltimore Md

ROLAND HAYES CHARMS IN ACADEMY RECITAL

Great Throng Defies Storm to Hear Brilliant Tenor.

Roland Hayes, the young Negro to whose fine voice is fast into international prominence as a singer of rare accomplishment, was heard in recital in the Academy of Music last night by an audience that filled the More Than Dozen Volumes auditorium and overflowed upon the Have Been Compiled For Hayes has added a training that enables him to sing the best classic and modern literature of song, in three or four languages, with a finish and style equal to the most distinguished of his contemporaries.

His program followed the usual conventional form, beginning with songs by Bach, Beethoven and Handel, the Beethoven number being changed from "With a Painted Ribbon," printed on the program, to the great love song, "Adelaide."

In the second group Hayes displayed his feeling for more modern classicists, Brahms, Hugo Wolf and Schonberg being done in splendid style and with breadth of feeling for expression and form rarely enjoyed at song recitals.

thing he sang during the evening. I was in this song, too, that a weak spo

Famed Metropolitan Opera House Tenor Hit Upon Brilliant Musical Career by Chance --- Studied Medicine

DOARDO FERRARI-FONTANA, who seeks to bring world fame as a singer in opera to a member of the Negro race, was not himself trained for an operatic career. This is one of the reasons why he startled patrons of the Metropolitan Opera House when he made his appearance there in 1914, in the beautiful Montemezzi opera "L'Amore die tre re," after which he was acclaimed all over the world.

Far from being trained for opera, Mr. Fontana

But let him tell his own story of this part of his meteoric career:

"To begin at the beginning. I was born in Rome in 1878. There was nothing at all in my early life to suggest that I would be a singer. My uncle was Ettore Ferrari, the sculptor, and my father was a doctor. After I had gone through the lower school, the gymnase and the lycee, I attended the University of Rome and took up the medical course, imending to adopt my father's profession. I went there for three years and then spent another year in the Hospital of San Giacomo, where my father was connected."

AN ARTIST BY CHANCE

After a most thrilling account of adventures in South America, comes the tale of how he came to sing in America. It was almost an accident. Mr. Ferrari-Fontana happened to be in the United States for the purpose of visiting his wife, Mme. Margarete Matzenauer, the contralto of the Metropolitan Opera Company. During his two years' service at the consulate in Montevido, he had begun to take singing seriously, cultivating his voice and singing at private parties as an amateur. He had made his first public appearance before an audience in Rio Janeiro in 1901, where he was greatly praised. But when he came to meet his wife, he had no such thing in mind as singing in New York. He just happened to be available when Mr. Russell was scouring the country for a tenor to sing "Tris-

To be brief, the career of Ferrari-Fontana read somewhat like this-He made his debut at the Teatro Regio of Turin in the year 1910 with "Tristano." He sang later on the best stages of Italy, four seasons at the Scala Milan, two at the Dal Verme of Milan, three at the Regio of Turin, two at the San Carlo of Naples, two at the Communale of Bologna. Leaving Italy for America, he sang two seasons at Buenos Aires, two at Boston, two at Chicago and two at New York. In the first four years of his career he gave about eighty recitals of "Tristan" and seventy of "Tannhauser." He rave many first interpretations of new operas, such as

Idoardo Ferrari-Fontana "The Girl of the Golden West," at Buenos Aires; re" at La Scale at Bologna, and "L'Amore die tre SW YORK CITY WORLD AUGUST 16, 1925

Picks Negro Women For Grand Opera



Jessie A. Zackery and Marguerite Avery Win Out Over 22 Aspirants

By Lester A. Walton

Miss Jessie A. Zackery, No. 2369 Seventh Avenue, and Miss Marguerite Avery, No. 137 West 137th Street, are to receive free training for grand Other contestants were Muriel Bat-opera from Ferrari-Fentana, tenor tey, Jessie Covington, accompanies, and vocal teacher. and vocal teacher.

Their selection was made from twenty-four young Negro women singers in auditions at Town Hall Friday evening, Aug. 7, held under the auspices of the Amsterdam News a Negro weekly in Harlem. The training of the two sopranos will be begun immediately.

Another singer to command the vorable attention of Mr. Fontana was Miss Esther F. Hayes, No. 34 West 129th Street. Originally it had been planned to select but one of the contestants for an operatic career. During the auditions a decision was reached by the tenor to name two. Second choice lay between Miss Avery and Miss Hayes, who found it necessary to respond to encores before a final decision was reached.

companist: Lillian Brown, Mme Emma De Lyon Leonard, accompanist: Vernisia Collins, Vivian Douglass accompanist; Helen J. Dowdy, William A. Calhoun, accompanist; Malvina Edness, Lucile N. Ford, Herber A. Allen, accompanist; Winifred Cordon, Theodore Parascandola, accom-

anist), Marjorle T. Harris, Leon S Adger, accompanist; Helen A. Heart-well, Herbert A. Allen, accompanist. Syld Elsie Hunt, Mme. Alice Fra-

zier Robinson, accompanist; Rose Margetson, Edward Margetson, ac-companist; Olga Eneas Mason, Jessie Covington, accompaniat; Ruth Bee McAbee, Mrs. Virginia Castelle, accompanist; Nettle B. Olden, Leon S. Adger, accompanist; V. Beatrice Robinson, Mrs. Aquilla Rice, accompanist; Ida Roley, Harvey Baker, ac companist; Blanche Russell, Mrs. H H. Price, accompanist: Helen Andre Sherrill, Jessie Covington, accom-panist; Juanita Stewart; Herbert A. Allen, accompanist: Ada E. Wardell, Wilbur Johnson, accompanist.

Miss Avery was first and Miss Zachery last on the program. Their accompanists were James Walker and Lydia Mason, respectively.

concerns in the district whose patron-age is very largely or fully colored.

Negroes officiating as clerks in y, confectionery, stationery, dry and drug stores, also in pakeries; members of the race selling meat, a larger number filling drug store prescriptions and working as operators in the neighborhood movie houses is the picture visioned. Some are asking the question: "Why not Negro cashiers at the 135th Street elevated and subway stations?"

The opinion persists that as many thousands of dollars are spent daily by Negroes with white shopkeepers, the race is entitled to certain considerations in the matter of employment. While this viewpoint has been publicly expressed for months, not until recently did it crystallize into concerted action.

Coercive methods are not being used to win over the white employer. Arrangements are previously made for a meeting between him and a delegation of Negroes. At the conference the former is told that as a business proposition the employment of Negroes should be mutually desirable in view of the fact that success was dependent upon race co-operation and support.

Among the first to reach agreement on this line of reasoning was the manon this line of reasoning was the management of a firm operating a chain of stores. The company has half a dozen stores which do a thriving business in the Negro district. Announcement has been made of a new policy soon to be inauly cated, making the clerical force half white and half col-

A few evenings ago a delegation waited on owners of a syndicate of movie houses, two of which have an all-Negro clientele. It was asked that white operators be supplanted by colored, the request being accompanied by reasons why such a change should be made. The promoters admitted no plausible excuse could be given for not acceding to the delegation's demands, A woman's alathing store is to V

new building in 135th treet. The owner has made public hat of the six salesgirs three will be lored. While this news has met with general approval, it is reported hat one Negro, when interviewed on the subject, questioned the wisdom of mploying young women of his race n the grounds that it savored of

the section has just taken on a egro pharmacist. A young colored an is making an enviable record stenographer in the bank at 135th treet, which has hundreds of Negro fitors. No member of the race as been employed to date as paying or receiving teller. A few confectiony stores have taken on Negro help. merous articles have been pubra and magazines telling of the stic side of Harlem Negroes. Very ttle has been said with reference to he business side, yet in swaddling othes. Barbershops, restaurants, olrooms and hair-dressing estabishments constitute the bulk of the ace enterprises. Five drug stores, four jewelers, four dealers in ladies' owns, more than a dozen milliners nd one 5-and-10-cent store are coned by Negroes.

It is estimated that nine-tenths o he money apent daily by the race or food, clothing and other necessies flows into the coffers of white erchants. A sight which invariably ally from the South, is that of Negro living upstairs as a tenant, the white shopkener doing busi-below. Merchants along 125th et also profit largely by Negro rade. One large department store on he thoroughfare has a patronage 61 per cent. colored.

Harlem is in a zone where the op-ation of manufacturing plants is conibited. Yet there is nothing to revent Negroes from esmen, which would mean much the economic development of the ace and provide work for many. "Go to business" has become a slogan

Lillian Tibbs Engaged ACKSONVILLE FTIMES UND ToSing in Grand Odera

Lillian Evans Tibbs of this city, the segregation." He has been accused well known popular curano singer who left here several months since bound for Paris France, to continue The oldest drug store in the heart her vocal studies under foreign has



LILLIAN EVANS TIBBS

ters, has been engaged to sing in opera at Nice and will also sing at Monte Carlo next winter, being the first colored lerson to sing in trand opera.

The report is verified in C. communication received here this week,

1 LL Y W. 1915

Florida Negro Wins ATMINISTORS OF SOME

M. Donald Walker, local next musician, has gained widespread at tention in the musical world also tention in the musical world after the recent publication of his latest song Beautiful Floride. You be the cong Beautiful Floride. You be the song is attractively inblished, with its front cover show up a typical Florida river scene. The story, musically interpreted tells of the happy and carefree life of the Florida Indians. The song is written in wattr time with a catchy refrain and is arranged for accompanishen with plane or ukelele.

The writer, who is the organish in the Simpson M. E. tabernacte the recived much devorable comment on his work and the song has met with popularity in many sections, it is

rity in many sections, it

Cordwood to Be Given Away at New City Park

PROOKLYN WEAGLE

NEGRO CONTRALT

Tribute was paid to the artistic ability and beautiful contraito voice of Marian Anderson, soloist last night at the Lewisohn Stadium, by one of the largest audiences of the summer. Miss Anderson sang with

GREAT NEGRO TENOR WILL GIVE CONCE HERE NEXT WITTER

Roland Hayes, great Negro tenor, g in the Atlanta auditorium ment by his representative, of don Simpson, of Boat's, who has been in Atlanta to arrange the

Hayes was born in north Georgia, the 50 ff slaves. Since then he has worked his way through Fisk University in Mashville, studied music in Boston, and has been honored by royalty in Europe for his excellent singing.

In an interview published in the Literary Digest, Hayes is quoted as declaring that it was his ambiton to express in music the spirit of his race.

He will sing the German, French and Negro songs, for which he is emous, in his recital here.

NEW HAVEN CONN. UNION NOVEMBER 8, 1925

Negroes Did Not Originate Jazz

out their music was in a way very pretty and attractive. They cut the philharmonic porchestra and was the one contraite chosen by the National Music League to appear with the outhestra under Whiem Van Hoogatharator's batton. She is a young negre girl from Philadelphia and beas sing with the Philharamonic Society of that city. She is a pupil of Giuseppe Boyherit. Her accommands, William King, was admirably suffed for hip part in the evening's entertainment.

If this arise '0, Mio Fernande', it is a proposition of the arise '0, Mio Fernande', it is a proposition of the arise '0, Mio Fernande', it is the natural music was exceedingly popular troughout Europe, Mr. Grainst and made an amorte newtable. In he second group of peers songs and especially commendable and spicituals, popular sweetness the make he voice of her race prought and service, won her audience at one and made an amorte newtable. In her coons group of peers songs and especially commendable and she again and again responded to demands for more numbers.

The orchestra played with notable and she again and again responded to demands for more numbers.

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The orchestra played with notable and she was a mining sraveyard shries and the proposed played played to the played with notable and she again and grain responded to the natural music of the played with notable and she was a mining

Music, Poetry and Art-1925 News of the Music

Gloria Quartet

Rolland Hayes, a Georgia singing together in the cotton fields and as they went about other duties on the farm, and soon become known tion of Gordon county, now earns \$100,000 a year through the melody of his voice, and has been accorded such honors as singing before the village of Curryvilla a cross-road ham. such honors as singing before the King and Queen of England at King and Queen of England at let then called Little How, and else-buckingham Palace. Hayes will ap where. For these first steps in the art of entertaining others with his voice auditorium on December 18. Here is the story of his remarkable life.

人们在自己。 自己 人口可以为人区

Someone has said that gentus grows out of the ground. If that is true very poor and uninviting soil can produce it.

A few miles from the Oostanaula river, in the western part of Gordon county, Georgia, and partly shut out from the rest of the world by the rugged projecting southern extremity of the Chattoogata mountains, lies a small and rather unattractive territory known as the "Flatwoods." The soil of this locality was too poor to invite white settlers in search of homes in the er, in the western part of Gordon counsettlers in search of homes in the Cherokee country, so they passed it by for the more favored regions lying along rivers and in the mountian valleys.

For many cars and in the mountian valleys.

For many region remained unmo-

lested except for the occasional inroads of possum hunters and the hammering of woodpeckers which nested in the dead pine trees. After the close of the Civil war, when it became possible for former slaves to own homes, a few negro families erected cabins on this soil which no white man desired, and it was in one of these log cabins on a ten-acre plat of ground, now houseless and abandoned to the unrestrained growth of hawthorn and dogwood, that one of the most remarkable musical wonders of our day was born—Roland

It was the destiny of this little negre boy to pass in the course of his career from the rude cabin with its cracks chinked with clay to become known and acclaimed throughout the leading cities of this country and Europe and to receive an income said to be in excess of \$100,000 per year for the melody of his voice.

Singing Hayes Boys

The childhood days of Roland Hayes were very much like those of any other little negro on a small, unproductive north Georgia farm. There appears to have been nothing about his parents or other members of his family to indicate inherited gifts of any character. The daily picture which presented theelf to

the eyes of Roland was dreary enough—the undulating, stony surface, the scraggly woods, the overarching sky and the grim wall of the mountain, looming on the eastern horizon—these made up his world.

Roland and his brother, who was

Roland Hayes sometimes received a stick of striped candy or a handful of peanuts—a considerable contrast to his one hundred thousand yearly income of the present day.

Driven by stress of poverty the Hayes family, like a number of other colored families of the community, moved to Chattanooga, where the singing boys obtained jobs in the manufacturing plants of that city. When fifteen years

an income sufficient to enable him to live in modest comfort.

Keeps Old Farm

One day in the autumn of 1923, when the charm of Indian summer lay over the dreamy slopes of the Chattoogatas and enrapped the Flatwoods in name-less repose, a big car from Chattanooga left the Dixie highway at Calhoun and rolled westward across the railroad, and picked its way along one of the unfin-ished streets of the colored section known as Baptist Town. The car stop-ped in front of the home of Buster Hunt, who runs a store in Baptist Town, and a tall, brown-skinned, well-dressed young negro man alighted. He was Roland Hayes, who was on his way back to the old ten-acre farm, and who had stopped in Calhoun to pay a brief visit to his cousin, Buster Hunt's wife, and other relatives.

"What do you want to go back to the Flatwoods for, since you have been all over the world and can live in New York and Boston?" asked one of his relatives.

"I have kept the old ten-acre farm," said Hayes, "because it means more to me than any other spot of land in the world. I must get away from the strain under which I live and find a few months' rest every year. I must be where people cannot find me, where I can relax and prepare myself for the strain which an active season must always bring. I want to build me a house on the old ten acres and come there for

a few months' rest when I have the time to spare. I can rest there better than anywhere. When I am old and can sing no longer I would like to spend my last years on the old farm, and my last years on the old farm, and when I am dead I hope to be buried there with my people."

fine volce and urged him to study nusic, which seemed an impossible hing at that time. Later Hayes sang at a Masonic concert and attracted the attention of a number of leading white citizens, some of whom took an interest in him. The story of how he struggled to get away from Chattanooga; how he finally left with fifty dollars, to make his way to Oberlin college; how he spent this money on the way trying to give concerts at churches which took hali of the receipts and made Hayes pay all the expenses; how he became stranded in Nashville, managed to work his way into Fiske University, where he made his expenses by working for families near the college, how he was finally cut off from his studies and went to Louisville, where he became a waiter in a fashionable club and sang for the entertainment of the club members and their guests; was invited by the presi-dent of Fiske University to go with the glee club of that institution to Boston, where he became a student under the direction of Arthur Hubbard; how he made his way by working as a bell hop and as an office boy for a dollar a day; now he made several attempts to give ecitals and failed; but finally succeeded in attracting world-wide attention, is another of those long and highly enter-taining stories which show the possibilities for genius to force its way to recognition in America.

The turning point in his career oc-curred in Boston. For eight years he had worked and studied. Then he determined to take the great plunge. He engaged Boston Symphony hall for a concert and obligated himself for an initial expense of a thousand dollars. His only hope was that he could sell enough tickets in advance to meet the obligation. Single-handed he did it, and scored a great triumph. Incidentally he cleared two thousand dollars. "It's very wonderful," said his old mother, "but remember who you are."

And that is what she cautioned him again, when two years later he cabled from London that he had been commanded to sing before the King and Queen of England in Buckingham palace. Since that time one phenomenal success has followed another.



from Cotton Field and Levee To the Streets of Harlem

Negro Work Songs and Spirituals and New Negro Ways

NEW NEURO: AN INTERPRE-ATION. Edited by Alain Locke. Instruted by Winold Reiss. 443 New York: Albert & Charles mi. 45.

DOROTHY SCARBOROUGH

HE startling contrasts of the negro's life in America may be glimpsed suggestively from two books just off the press-"Mellows," by R. Emmet dy, and "The New Negro," ed-y Alain Locke. One shows the of the past, on a plantation dana, some of them so old the anti-flaver the Africa chick-they had been brought as they are sen through the of a bite man the had loved the beautiful of a bite man the had loved their following the second of the beautiful of the beauti as the real littles lanck with to his facial history, his cullorigine. It is not the jungle is recalled but the Africa of an area that crarts that are betudied today.

In a fine tenned was suittle and not so long ago, after o following were not valued. Bese of a flood that drove his family plantation, he can date

their plantation, he can date arliest impressions of the songs and the colored peosinging out their fear, as at times they sang their hopes longings and joys. He listened, idly, as a child would. Now, in a cholars and musicians are coloing negro follosongs, and almost noise nation is reading and singing. The upsurge of interest in a follosong is one of the significance to day. The change has

LOWS: NEGRO WORK SONGS, pearing a couple of years ago. con-TREET CRIES AND SPIRIT-tains a number of interesting folk-late. By R. Summer Kennedy songs, with the music to a few. Stove won bake, an yeth can' make songs, with the music to a few. Folksongs of the South," by John Harrington Cox, while not strictly An' I know why yo' chimly won' font. 55. negro in its subject, contains some negro songs. "The Negro and His gs," by Howard W. Odum and G. B. Johnson of North Carolina, is excellent as a sociological study of the race in connection with their music. "The Book of American Negro Johnson, with the beautiful arrange—
ments by Rosamund Johnson, is a labor by a song is illustrated by the book to be prized, though I think the editor makes rather exaggerated stance, a group of men dragging out laims in some instances. My own worn crossiles from a railroad track volume, "On the Trail of Negro will dramatize their ton and person-listance of Ola Lee Guiledge, specific to the stance of Ola Lee Guiledge specific to the stance of Ola Lee Guiledge specific to the stance of Ola Lee Guiledge specific to the stance of th spirituals," edited by J. Weldon rolksongs," in which I had the assistance of Ola Lee Guiledge, specializes in the secular songs, which have hitherto received scant attention. Each one of these books comes from a different section of the country and has its own material, with not much overlapping, which shows the richness of the fields yet to be explored.
"Mellows" is a book of beauty and

charm. It is made up of memories, of poetry and of folksongs arranged with skill that brings out the spirit of the primitive but profoundly beautiful old songs. It is a happy choice for a Southerner to give or receive at Christmas, for it is a re-minder of home, of other days and other ways. And municians will rize it, as well as folklorists.

The most important aspect of the book is the songs with their arrange-ments. "Mellows" is the word by which the Louisiana negroes desigwhich the Louisiana negroes designate their songs, and this volume gives a collection of work songs, street cries and spirituals taken down from the singing of the negroes as he heard them singing at their work or worship. It is fortunate for folklore that Mr. Kennedy captured these when he did. The musical street cries New Orleans are a characteristic part of the antique allurement of

cets of literary and musical today. The change has out with suddenness. Now in work of a few lone en is having its results, and is appearing recently are opular success.

Polk Rhymes," by Thomas by of Fiske University, appearing recently, appearing recently are opular success.

The charcoal vendor driving an old white mule will sing:

Hah mule is white, mak chakcoal i

I sells mah chahcoal two-bits a sack Chahcoal—chahcoal!

whistling his melancholy chant over its skipped measures and interpolation very like a lyric grasshopper tions, it is at the very least potentially polyphonic. It can therefore

The naive appeal of the homely love songs, like "Mah Lady in a Guinea-bine Gown" and "Honey Baby," Is inimitable. The latter is the plaint of a lover working in the cyppeas swamp and worried about his girl at home—of a sufficiently modern date, as seen by the refrain:

I'm guine down yondah to de w'ite folks potakerry foam

In a gerra chorus improvise their complex possibilities. The

nerch, wherein "the tone of triimphal command in the refrain, the hrilling iciness of fear conveyed in the unexpected C natural near the lest bar of the refrain, the admir-ble consistency in sound and hought throughout, make if com-erable to any of the classic death

while "Po' Li'l Jesus" is, as Mr Kennedy points out, reminiscent of the Gragorian chant. Creole Laufsi and is Catholic and many of the negroes are of that faith.

One is tempted to quote and com-ment endiessly. The songs them selves are authentic as folk material while Mr Kennedy's arrangement are sympathetic and admirable. He

In "The New Negro" Amin Locke has a chapter on spirituals in which he discusses their importance in themselves and the rich possibilities they hold for development in the music of the future. He points out that while the imperative need at present is to preserve the original folk forms, an inevitable art development awaits them. That will be along choral lines rather than solo work, he feels, since the spirituals have a sort of complex simplicity that is better brought out in group singing. He brought out in group singing. He says: "Musically speaking, only the superficial resources in this direction have been touched as yet; just as soon as the traditional conventi Other work songs are the chant of the butterbean pickers, the cane-field song, the song of the railroad track menders. Then there is the mysterious whistle-tune sung by the momenal choral music of Russia, young colored man as he raked up With its harmonic versatility and inthe camphor leaves with a twig, terchangeable voice parts, and with

An' az 'um fo' to tell vo' dat l'm voices in a negro chorus improvise stahtin' on mah journey home.

The collection of spiritnals is interpreted to put down in musical notation The collection of spirituals is inter-ting, with some rare and beautiful pecimens. "Go Down Death" is ecply moving, this vocal dead same way.

The book briefly discusses the various types of folksong for the benefit of the uninitiated who has caught of the uninitiated who has caught the new popular term "spiritual" and thinks that every religious song of the negro is of that class. There are the pure "spirituals" or prayer songs, the "shouts" or more unrestrained and livelier song of the camp meeting, the "folk-ballads so over-laid with the tradition of the spiritual

ure spiritual and the "about" e on a fine old hymn and a Bill nday revival song. But this article is only one of a

llection that make up a book of un mual interest and value. "The New legro" is a volume that has interest or readers of varied types, the mulcian, the artist, the historian, the ocloic st, the folklorist and the american citizen, it is a book of

surprises. No matter how well-informed the reader, he will find here facts that he has not known about the progress of the negro in America.

The complication grew out of the Harlem number of the Survey Graphic issued last Spring, with Alain Locke as editor. Much of that material has been incorporated here, with a deal of additional. It is an extraordinarily interesting page of history an impressive record of achievement. Here Harlem, home of the new negro, speaks. The New Yorker has been aware in a vague wey for the past few years of a phe-Vorker has been aware in a vague wey for the past few years of a phenomenon taking place there, of a stitlement of a definite section of the city by negroes coming from all parts of the world. The inflow of colored people from the South made it necessary to find quarters for them, and so the old Dutch section has become he black belt of the north. Harlen is not merely a negro colony, but it is a city within a city, the greatest negro centre in the world. For twenty-five solid blocks the populaion is colored, the shops, the apart nent houses, the schools, the

Here negroes from the Souther tates, from the West Indies, from Haiti and the French colonies, from South America and, yes, from Africa have crowded. Today Harlem is not only inhabited by negroes, but it is practically owned by them. They have bought the property and set up a permanent city for themselves. But the situation seems to hold slight menage of race riots, for there are harman numbers of no gangs, where large numbers of them are employed together, as in the stockyards of Chicago. The oc-cupations are diverse. The negro ives his life there indepen the whites, is prosperous and content. There is little friction in thi farlem, which is called "a large ale laboratory experiment in the

race problem."

This volume dates the negro renascence from about 1895, when the work of Booker T. Washington and Paul Laurence Dunbar began to attract attention. Washington showed a way to aconomic independence by the agricultural and industrial training in the negro achools, while Dunbur inspired his face to a sense of the artistic in their lives by his poetry. The unlettered, unnamed black singers of the past made pos-

12,000,000.

In short, 'The New Negro' set torth the facts that the negro in America is daysloping his own racial integrity and pride, is becoming self-dependent in a material way, no arts, science and education. He is finding a new dignity in successhut does not interfere with that on the whites, and is far more of an asset to the country than when he was a slave. Alain Locks, who is trotessor of Philosophy at Howard Inversity, has done an admirable ervice by bringing out this volume, he bibliography alone is worth the rice of the book to any one who is iterature about the negro folitions, of terature about the negro, or in the terested in the negro folitions, of terature about the negro, or in the terested in recollected aspects of the political aspects of th

GERMAN IS ANTI-JAZZ

BECAUSE BELIEVES IT CREATION OF AFRO-AMERICANS—STILL HATING RACE BECAUSE BLACK SOLDIERS OF FRANCE OCCUPIED RHINELAND—SON

Berlin, Dec. 22, 1925.—Siegfried Wagner, dramatic producer, and son of Richard Wagner, the great composer, has published a flary protest against the invasion of flats in Germany.

"The Blue Danube is nearer and dearer to us than a Cube and Santo

The Brue Danube is marer and dearer to us than Cube and Santo Domingo," he declared. The national dignity, Herr Wagner continues, demands that the youth of Germany waltz to the high and virginus melodies to be a something and virginus melodies to be a something in view of the national resentment over the French employment of black troops in the occupation of the Rhineland.

Jazz is all right for the United States, Herr Wagner believes, because it is indigneous there, being the evolution of Negro native music.



OF GREAT COMPOSER PRO- ROLAND HAVES, ART AND RACH PREJUDICE

Race and color were forgotten Monday nig hen ill races crowded into Orchestra Hall sten, enrapt, to the singing of Roland Hayes in pay him homage. There certainly could lay to pay him homage. There certainly gould lave been no thoughts of prejudice in the minds of hite people who runbed elbows with Hindus, Chinese, Filipinos and their own American brothers while their faces looked up as one to catch the feautiful fleeting tones that fell from the bronzed throat of the singer of was an ideal setting for an American theater.

Contrast that setting will the only a American when Mr. Hayes sang in the city auditorium there the latter part of this week. There we had the white people occupying the main floor serves and boxes.

the applicant. Yes, Roland stayes was the same color in Atlanta the same. The brilly real interested between that recital and the die in Chicago was the attitude of those listening. In the galleries there must have been real enjoyment—but tempered with a smouldering resentment toward those sitting so smugly on the main floor. Downstairs, self-satisfied whites must have smirked and applauded with their superior, patronizing airs. And they probably went away thinking that they had taken in all that the program had to offer. But did they?

From One of the Alustration for "Mellos

Bublin, Ga. Caurier-Herald

egro Spirituals Will Get Into Grand Opera OCT 23 1925

Allanto, Ga., Oct. 2: Down at Big Bethel church where the egro spiritual songs for generations ave composed a part of the folknusic of the south, two fargous musilans, Tito Schipa, operatic tenor, nd Joss Schinix, planist and comover, have gone in search of the reat American grand opera.

Should they find the opera here, tlanta would likely be made the setng for the new musical presentaions. Inspiration and a motif for the American opera, which they indicate might revolutionize all established musical traditions and precedents, i to be found in the negro songs here, hey believe.

While musicians in other sections of the country have eifted and studiod the component elements of jazz music and other melody of syncopand nature, the two musicians have rought the source of the "blues" congs in Atlanta.

A private concert was arranged his work at Big Bother church upon elet of a telegraphic request of chips; who has arrived in Atlanta NEW YORK CITY TELEGRAM rom Chicago, Ill. Schipa was to ear more total chiging in the apcurance before him of Katherine Tax, 15-year-old Decatur girl, who so spring was adjudged the best oung soprano in the soutseas; at the unfor music club contest in Charles-

Me. Evanti Heard by Large Crowd in Fine Program

Mme, Lillian Evanti, (Mrs. Hillian Tibbs) had the seal of local ap roval placed upon her by a capacity audience at the Lincoln Theater was crowded with boquet-bearing friends for what is announced as he farewell appearance in America.

If it was a spirit of loyalty
part of friends, or some his
ective publicity on the part
ocal management that fil on the

house, the outstanding fact is that

the auditors went pway pleased with the program offered 3 — One critic declares har to be a remarkable antib.

The program carried five groups of sixteen numbers. "Care sever Handel) was sung in its original delian as was "Papillon Inconstant" a French markable antile

The program carried five groups of sixteen numbers. "Care celve" Handel) was sung in its briginal Italian as was "Papillon Inconstant" a French number. Both of these were rendered, not only in excellent voice, but with perfect pronounciation and correct accent.

Marko Valle intored carnestly as the wicked spy, Barnsba. The other particular and interest and not spare themselves.

Yesterday afternoon the Century shell in the particular and contains and correct accent.

Marko Valle intored carnestly as the wicked spy, Barnsba. The other particular and interest and not spare themselves.

Yesterday afternoon the Century shell interest a performance of "The Tales of Hoffmann" by Mr. Gallo's diligent troupe. In it that gifted prima donna, Mme. Axman, successfully added to her growing repertory the role of the Venetian barrage, Gluiletta, Mr. Oliver rect accent.

Blanche Dourga (Proyer to Brah-ma) and LaClochet'e (The Bell Song) rielded the part to the veteran G from the miniature opera "Lakme" Agostini. Pirrs SANB in which Miss Evanti appeared in Nice were rendered with an air of assured familiarity.

Negro spiritule of the Harry T.Auditorium, No. 188 West

PITTS SANBORN.

Coming Concerts.

John Philip Souss, The foregoing were all in the lat-third-of-a-century anniversary of ter group. In the first group were band, will give his only numbers by Handel, Scarletti, Ra-concert of the season this Sund meau and Bellini.

Negro spiritules of the Harry T. Auditorium. No. 122 West 1977.

Burleigh arrangement, three in num-tifth street. This concert will also ber were the second series. The third mark the formal opening of the Tampstrong Technical High school, and group was compositoring by Kenneth ple's auditorium, which seems destrong Technical High school, and the wife of Roy Wilfred Tibbs, of Russell, Chadwick, Thayer and Hage theat, the became one of the city's meat thou, to became one of the city's meat thou, to became one of the city's meat thou, to became one of the city's meat though the audition did not take place until after the film show had started upon his first concert tour in been completed and the big theatre was not available until 10 p.m., the ranged. The Lambs Club, of which he ardor of the people was not one whit lessened. The affair has set a high mark for concert promotion in this authors and Publishers, which Souss part of the city.

Operas at the Century.

The daughter of Wilson Bruce Evants and, first principal of the Armstrong of the Tampstrong of the Strong Technical High school, and the wife of Roy Wilfred Tibbs, of Roy Wilfred Tibbs, of the wife of Roy Wilfred Tibbs, of the wife of Roy Wilfred Tibbs, of Roy Wilfred Tibbs, of the wife of Roy Wilfred Tibbs, of the wife of Roy Wilfred Tibbs, of Roy Wilfred Tibbs, of Roy Wilfred Tibbs, of Roy Wilfred Tibbs, of Roy Wilfred

OCTOBER 9, 1925

La Gloconda," the opera selected to en next month the Metropolitan seaso of 1925-26, took its turn at the Century Theatre last evening. Probably no non-Italian ever fully understood the esteam in which Italians hold this work; but the difficulty of presenting it adequately s patent, nevertheless, to anybody wh nows anything at all about overs.

The performance last evening enlisted ne of Mr. Gallo's most admired sing ers, and there was also a guest artist in ime. Edith de Lys, who undertook the role of the sadly jocuno street sing herself. Mme de Lys may not appear ften with the Gallo forces, but she is y tranger to New York audiences. H wide experience in opera and consequen ommand of routine served her well nong the mases and perplexities of this

Mr. Salazar pursued the phantom of meratic realism to the point of singing most of the famous tenor romanza Clelo e mar" into the back drop. Maybe sky and sea did lie in that direction, but the audience sat in the other, and

nim a watch, suitably engraved through Gene Buck, its president, and Vincent Lopes will journey especially from Philadelphia to hand him eaton from the modern musicians and

composers.

Christic MacDonald, Joseph Cawthorn, De Wolfs Hopper and other stage stars identified with the bandsman-composer during his thirty-three years of activity have signified their intention of joining in the calebraton, as have Army and Navy Club members.

h the arrival of Ernst von Dohn the arrival of Ernst von Dohnrom Europe, the preparations for
moreta of the State Symphony Orta that Mr. Dohnanyi is to conduct
win full swing. At the first conon Wednesday evening, October
Carnegle Hall, the program will
tot Haydn, Bartok and Brahme,
blogram was selected by Mr. Dohnat the end of last season.

**The third concert will introduce
Lawis an American sourage.

plotst. The third concert will introduce for Lewis, an American soprane, as

SINGER TO BE HONORED

Local Woman Soprano Paris Opera, to Be Given Jestimonial Wednesday.

In Dute to successes in foreign operatic fields, a testimonial will be given Mme. Lillian Evanti Wednesday at the Lincoln theater. by friends and former radio audi-

a remarkable voice of wide range, combining qualities of the lyric and true coloratura soprano."

Anent her recital with the Mar-

quise de Casa Fuerte, violinist, in the salon of Mme. Salmon-ten Hare, Le Figaro said; "Mme. Evanti possesses a soprano voice of rare quality. The select audience was charmed by the flexibility and artistic finish of her voice,"

Mme. Evanti now is touring America. The testimonial here will be in the nature of a farewell. Mor-timer M. Harris heads the commit-PRESIDENT COOLIDGE EN-

DORSES NEGRO BOOK

Negro Spirituals

the National Association for the Ad-Association for the Advancement of

rvice in putting these melodies in peranent form, and am very glad to have

to the editor, Mr. Johnson, Sinclain Lewis and Heywood Broun claim that the Negro Spiritual is America's greatest contribution to art. Mr. Lewis goes on to say that "the publication of the book is a musical event of the first importance."

The publication of the book has brought well to the fore the significance of these songs in the folklore of our ences, who heard her with interest country. Jane Adams found that Mr. "on the air" as Mrs. Lillian Evans Johnson's introduction was exactly Tibbs, before she went paris, what she had been awaiting, for a bettaken high rand in the musical world. I O — musical world. I O — washington, thor and life student of the spirituals, the daughter of Wilson Price Ex wrote: "This is a magnificent compila tion of the finest volume of folk music that any race has yet given the world There are merits in Russian, Spanish French, English and some other groups of such folk songs; but for beauty, va ety, and innate inventiveness the erro leads. The introduction is adrable, and the arrangements as notble as any ever made, and more comrehensive than any ."

> Grace Sinclair Lewis, the wife of Sinclair Lewis, wrote Mr. Johnson that he first time she ever heard a spirit-I was when Carl Sandburg hummed p River" to her in a taxicab. Carl urg, himself, who for many years s studied spirituals, claims that this the book on the subject.

Carl Van Doren, Walter Damrosch, Franklin P. Adams, Sherwood Anderon, Carl Van Vechten, John Haynes Holmes are among the others who have recognized the importance of the Netro Spiritual to American art and the significance of this book in preserving and presenting the best of the

In an editorial, The World says: "At last there appears a satisfactory edi-Famous Men Praise Book of Americantion of Negro Spirituals. It is called the Book of American Negro Spirituals. and it has been edited by James Wel-James Weldon Johnson, Secretary of don Johnson, Secretary of the Nationa ment of Colored Reople and edit Colored People. Only one who had d volume waded through many botched editions o Spirit-apprecialte the intelligence with which this book is put together. Mr. Johnso has selected his songs with discrimina tion and had them decently printed

aid of Messrs J. Rosamond Macen. Qal NPW 9 n and Lawrence Brown he red authentic harmonies asof the complete effect as the m And he offers in a brief imre uction a more plausible explanation of origin of this music than all th carned commentators since the Civ.

But what elemental poetry, what orgeous music! Reading these song ver, one is transported back to half emembered things; a countryside a wilight, a little Negro church back is ne pines, and floating over the stillness haunting chant which goes on un easingly until far in the night and hich has in it something that we who sten never attain to. Poetry like

MADAME LILLIAN EVANTI

The October CRISIS makes the fol-

Evans Tibbs) who is our artist guest tonight.

"Lillian Evanti, wife of Roy W.

Tibbs and daughter of the late W.

Bruce Evans, of Washington, D. C., has been singing abroad in Grand Chara. (She raide her debut at Nice class cla Dupins. Mme. Evanti's singing was of leaders of both races. in French. She has also given two has given radio concerts with Made-United States to fill a limited number far to hear the music in its original setting. s a negro, the son of slave-parents. of engagements.

THE NECRO MELODIES rapidly of late than ever before.

show have to admit that it has, generally mos. He does know harmony. speaking, wandered far from its old time ideals.

The net result is that the negro melodies, DFC 27 1925 in their purest form, are passing away. This with the music that goes with it has inspired many movements to preserve I E uches the stars. Let us doff our hats them, but one of the most timely steps, ac-The race that brought it into being "cording to a dispatch from Birmingham, Ala., is being taken by Tuskegee Institute. which will throw the weight of its influence lowing comment on the career of and resources into the preservation of what Madame Lillian Evanti (Mrs. Lillian our northern friends have called negro

Opera. She made her debut at Nice glee club presented an interpretation of the last March in the French opera, negro songs of other days which was de-"Lakme." She was supported by scribed as being as nearly perfect as repro-Paris Opera. Most of her training duction could be made. Fisk and Hamphas been acquired in Paris under ton likewise have given much thought along lessons in acting from M. Gaston similar lines of endeavor at the instance

Those who have never heard the real cotconcerts in the salon of Mme. Joseph Salmon with the wonderful violinist, ton patch harmony can scarcely apprecithe Marquise de Casa Fuerte. The ate the apprehension of music lovers that musical circles in Paris have gen-this art is about to pass. Fifty negroes of and ignorance, bereft of all artistic erally accepted Mme. Evanti and she varied ages in one cotton field are capable line de Valmalette, the best woman of producing an impromptu program of tenius, industry and sacrifice climbs pianist in Paris. The gifted singertong, chant, whistling and chatter that can vill continue her engagements at be found nowhere else on the globe, in the Monte Carlo and Nice next winter pinion of music critics who have traveled stacle, not usual in these stories. He

> The song is usually one which was never written. It may or may not be one ready conquered the almost insuperable difworked out and familiar to those particis the cultivation of his voice, how could pating. A negro does not have to "know" he, an unknown negro, get a hearing? a song to join with his fellows in singing it. Then it was, with a superb faith in Every farm group has a leader. This per his art, he dared Boston to try him. son is nearly always a man. He strikes Hiring Symphony hall at an exhis key-and the group is off.

> The same song may be sung for an hour, or all day. It never becomes monotonous because of its variations. The present-day in some respects as significant as the jazz artist boasts of his "barber-shop." He singer. It was composed of the very

knows nothing of incidentals or chords.

The negro singer can ring in more notes than have ever been written in the staff. He sings in minor, major and unknown keys. station life which inspired the old There's no precedent for what he does. Tonego melodies began to pass away day he sings a new song and sings it difmany years ago, but it is probably true that ferently from that of yesterday. Tomorrow with the exodus of the negro to the North, the he will have a new song and more harmony. cutting up of plantations into small farms. No matter what he sings and how he and the general tendency towards the cities sings it, there is that indescribable rhythm, the change has been taking place more swing and motion which is as harmonious as the flow of a meadow brook. He knows Even the most ardent lovers of the minstrel nothing of crescendos, fortissimos, planissi-

ATLANTA, GA., Constitution.

Roland Hayes

BY M. ASHBY JONES, D. D.

The great Atlanta auditorium was crowded with a very remarkable audience. Half were negroes and half were whites. They were there to hear Roland Hayes, the perro tenor, sing. They heard one of, if not the greatest of, living tenors. At the close of nearly every song that audience broke into spontaneous applause, and time after time forced the singer to answer to repeated curtain calls. It was a triumph of art, which, in the irresistable power of its beauty, swept over convention and tradition.

The story of Roland Hayes in many respects is an old, old story, which is ever new and welcome, in its istoric challenge to admiration. It s the story of a poor boy, born into narrowed environment of poverty irge and inspiration, who by sheer o a pinnacle of achievement in the world of art. But in the case of Ro-Even after he had won his battle and

pense of a thousand dollars, he crowded that great auditorium and made people forget that he was a negro.

The audience the other night which greeted Roland Hayes in Atlanta was

est representatives of both races This audience, too, came in answer to s challenge: Do you love beauty and are you willing to honor genius and peroic sacrifice wherever it shall find human expression? The best of the two races met with no social question involved, each maintaining its racial integrity and dignity; but they met on a very high level, a plane of generous recognition of artistic attain-

Purpose of Education.

There has been a very cheap and superficial dictum, familiar upon the lips of our people, that a negro's voice was robbed of its music by cultivation. Roland Hayes is a striking and overwhelming refutation of this idea. The same false idea has been often applied to the mind of the negro. It is a vicious misconception of the true purpose and process of education itself. Every gift of God i in embryo. All the faculties and powers of the personality lie latent Education means to wake them up challenge them to expression, direc and train, until the personality is in full possession of its powers. O course, there is a spurious education which is bad, not only for the negro but for the Anglo-Saxon. Much that has been called education has utterly failed to adapt the boy, whether white or black, to life, and rendered him incompetent to make his contribution to the world. We may lay it down as the inalienable right of every baby born into the world to have a fair chance for the full and free develop-ment and expression of all the powers which God has given him.

Roland Hayes is a challenge, too, to the youth of his own race. There are difficulties and obstacles to be overcome by the negro youth, just because he is a negro. It is not my purpose to justify, condemn or even attempt to explain away the barriers which stretch across the pathway of every ambitious negro boy or girl. The position of the negro youth is the resultant of a long, long story of the past. While this position is different from others, it is not unique. Other races and classes are born into environments of peculiar difficulties. But Roland Hayes has made this priceless contribution to his race; he has revealed what a negro boy in America, despite all difficulties, can do and be. Now, every negro boy cannot be a Roland Hayes, nor can every Italian peasant be a Caruso, but the fact that a boy is a negro will not prevent his being a Roland

There was another very heartening and significant feature of the Hayes

The Negro in the Cultural Field

ASSING over scores of others, many of whom ar With best wishes for your continued good nearth and for your prono whit less meritorious, who might be instanced longed happiness, I am, cordially yours, Louis Marshall, President, we call attention to only these two following in we call attention to only these two following in berg, Secretary.' stance is evidence of the Negro's capacity for cultura

discipline and his congrete achievement in the field of arphere in which to work is about all the Negro asks of tistic endeavor. In New Beaford Massachusetts, or the American write public. He courts no considerations April 30, Julius Bledsoe, a colored baritone singer, gave ther than such as would normally be extended to other a recital, concerning which the Morning Mercury, localnen under a like set of circumstances. Every day in white daily paper, said, "No memory of it remains ex-numerous ways he is making contributions worthy of cept that it was one of the most perfect and enthralling note, bar a hostile mind and an inimical public performances we remember in the concert hall. Hispress conspire in the interest of a certain social theory, voice has been likened to a 'cello. It resembles manyto "soft-pedal" the Negroes' points of votue. beautiful instruments. To one, it may suggest an oboe another may find in it the warmly muted eloquence o looks for. This is explained largely in the fact that the one of the brasses played, be it understood, by a master mental image is already existent before the search is be-He has a mezzo voice in the higher register that enrap gun. It is then comparatively easy to conjure up extures; headtones that carry his register up in astonish ternal circumstances and formulas of expression through

And everybody should, by this time, be acquainted are almost invariably caricatures or distortions of the wears old.

with the worth and achievements of the veteran Harry truth concerning him and his achievements and worth.

Burleigh, distinguished for real original musical art, ye

One decade of right training of the social mind in so to school all the time. But my elder to bother, Robert, and I were to take the first year and the proper concepts, from the Christian point of turns. I was to work the first year and the proper continuous years Mr. Burleigh was baritone singer view, of the Negro as man and member of the human whole. Then he was to work a year, while I went to school. And so on."

Miss Mullett explains in the first part in the choir of the famous St. George's Episcopal Church New York City. On the termination of his notable services in that capacity, he was awarded the Spingarn Medal, 1917, by the National Association for Advancement of Colored People. Now comes another signal testimony to his ability and service. One of the most prominent Jewish Temples in the city of New York has just presented nim with an inscribed parchment bound in gold-tooled Morocco leather in acknowledgement of his twenty-five years of continuous service as singer and composer on the choir of that Hebrew congregation. The wording on the parchment is as follows:

"Dear Mr. Burleigh-At a recent meeting of the board of trustees of Temple Emanu-El, I was commissioned to express to you on its behalf and on behalf of the congregation, our gratification that you have completed twenty-five years of continuous membership in our choir, and to extend to you our warmest greetings on this occasion. During all of that period nothing has marred the harmony of our mutual relations. They have been marked by reciprocal friendship, esteem, and confidence. You have contributed much to the maintenance of the high standard of excellence for which we Roland Hayes, Noted Tenor, Had Inspiration have striven in the musical portion of our service. Your melodious voice and your artistic compositions have added greatly to the deotional attitude of the worshippers within our sanctuary. Though on have doubtless long ago become aware of our appreciation of hese facts, we regard it as fitting that a record thereof be inscribed our archives and that this communication be forwarded to you.

An opportunity to work and a sympathetic atmos-

One comes very near finding in life just what one "Julius Bledsoe is twenty-seven, young for the ac we have visualized. From such hallucinations on part of complishment in polish, command of languages, and voca his enemies, the Negro is suffering and has suffered untechnique that he displayed in the splendidly satisfying told misjudging, misrepresentation, and mistreatment. She finally decided to move to Chatta-Script told misjudging, misrepresentation, and mistreatment. She finally decided to move to Chatta-Script told misjudging, misrepresentation, and mistreatment. She finally decided to move to Chatta-Script told misjudging, misrepresentation, and mistreatment. She finally decided to move to Chatta-Script told misjudging, misrepresentation, and mistreatment. She finally decided to move to Chatta-Script told misjudging, misrepresentation, and mistreatment. She finally decided to move to Chatta-Script told misjudging, misrepresentation, and mistreatment. She finally decided to move to Chatta-Script told misjudging, misrepresentation told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging, misrepresentation to the sold our crop, our cown and our script told misjudging t

view, of the Negro as man and member of the human school. Then he was to work a year, while I went to school. And so on."

brotherhood; and of the social conscience in the habit of the article that when she quotes the of thinking in terms of just and fair treatment of all so-singer "don't think I have dressed up' his language. Nineti nine white men out or a hundred might well envy nime in the out of a hundred might well envy nime in the language. The command of English, his enunciación and his rice discrimination in the ance and mutual helpfulness between man and man, would work a revolution in our group and individual thinking and conduct; and such an impulse in social progress as was never before recorded in our national life would be experienced throughout our nation. Only let us all see the Good there is in each other.

Before Chattanooga White Family.

written by Mary B. Mullett about Roand Hayes entitled "A World Famous Singer Whose Parents Were Slaves. Reference is made in the article numer ous times to the fact that Roland spen most of his boyhood days in Chatta-

Several pages are devoted to the story of how Roland has made himself famous ? of how Roland has made himself lamous as a negro tenor. Under his picture are not the following lines: "Roland Hayes, the great negro tenor, was born thirty eight years ago on a small farm in northwold the great has worked in the fields until the said then his family moved to the said the sa he was 15, and then his family moved to the Chattanooga, Tenn. By holding odd jobs. Hayes managed to get together enoughed money to attend the preparatory schools & at Fisk university, in Nashville, Tenn. aten he studied music in Boston, and there also he paid his own way by working. Today he sings to packed houses in America, and also in Europe, for his me, confined at first to a small negro hurch, where he began singing, has a spread across the seas.

The interview begins by the writer reiewing the home conditions that surounded Roland when he was an infanta 5 Curryville, Ga. Following his father's death the family moved to Chattanooga. Up to that time he had but little schooling. The article states:

"This troubled my mother. She had no high ambitions for us, except that we should become good men and women, industrieus and self-supporting. She hated to see us growing up in ignorance; so she finally decided to move to Chatta-E

tion, and his nice discrimination in the use of words. I have tried to show you the Roland Hayes of the present, that you may better appreciate the story of his past."

In relating his early experiences in Chattanooga Hayes tells how he worked in a local factory that made window

Worked in Factory.

"While we were waiting for school to open I found a job in a factory that made window weights. It was the hardest work I have ever done! I had to unload pig iron, handle the rough scrap iron, help charge the cupolas with wood, coke, and iron and, with another aman, carry the heavy ladles, brimming with melted iron, to pour into molds, to make the window weights and other asting. I wore old shoes with no laces in them, so that they could be kicked off easily when the hot iron would spill a MF TOI Twhere the hot flakes of from would spill start where the hot flakes of from fell on them.

While Singing and we lived on that. But after a while was a way and we lived on that. But after a while was a way was a way and we lived on that. my wages were raised to \$1 a day are every cent of which I gave my mother and I was promoted to the position of core maker in the sash weight foundry

Roland conceived the idea of going to trica to learn the secret of his race, nd with this idea in view, went to Lonon, but soon found he didn't have sufcient money to go to Africa. He gave oncerts in England before the king and ueen, as well as in France, Germany nd other foreign countries. He states brough it all, the one message of his nother, up until the time of her death

er who you are "My boy.

In Negro Spiritual Song ly successful re or a program of

NEW YORK CLUB IN DICAMBA (O) DI BA GREAT ACTOR Paul Robeson Again Quest

of Honor With Other Famous Men

me, I had my second rebirth." It was director, Provincetown playhouse; Lester a noted citizen had told him he got ter A. Walton, Dr. W. E. B. Dubois, it as much from his singing, and and James Weldon Johnson. The offimething more than he did from the cers of the club are Francis E. River, alternan. "Can it be something that president, who acted as toastmaster; as given to my forebears—to the people James A. Jackson, vice president; Dr. my own race, away back in the bepeter W. Murray, treasurer; Harry S. mining? Have we some heritage that Keelan, secretary; Elmer G. Imes, ours, and ours alone?" he asked himours, and ours alone?" he asked him-

and "Al Possibilities Demonstrated by Compositions of Germans

frequently There has been a great deal of talk anist for Rolandately about the position the negro dth one group artakes or should take in the musical arleigh and two bylife of the take a cooping to some tanged by H. T. Burleigh and two by life of the transportation of secular songs, life of the transportation of secular songs, with a bass barytone voice of pressing quality, capable of a wide range above the most elementary steps for of coloring and infection without forefear that he might lose his peculiarly ing or distortion, and interpretive skill individual traits. According to others of his facial expression. Many number he should be educated to take his verse called on for repetition, including this facial expression. Man, including place among the masters of the Bye and Bye," "Water Boy" amplace among the masters of the world. The discussion is endiess, for in the words of Sir Roger de Coverdy, the fact remains that in the long run the negro will decide for himself to what degree he will educate himself.

Well Known Power

That the negro has a power of musical expression that is distinctly individual is apparent to all who have heard him. That the power should

New York, May 15.—Paul Robeson, actor and singer, and Walter White, No. A. C. P. executive and author of "The Fire of the Flint, were endered a sestimonial at the Cafe Savarin, Perping Significant Significa than an elementary training in mu-

ay, all honor and glory to him if he can. If there are any real artists among the race, as there assuredly must be, they will imitate up to a cer tain extent, that is to the point of aspiring to truest harmony and greatest beauty. It will tend above all to make them cast away any mediocre attempt to express the art of their people, and inspire them to the highest degree of perfection attainable. There need be no fear of his losing his racial traits. Those are as strongly imbedded in him as his color. His music is the greatest expression of the traits that he has and that will last forever.

Success of Folk Songs

years will show. The Viking Press, a new publishing house, announces that its first book will be a volume of Negro Spirituals, collected and edited by James Weldon Johnson, secretary of the National Association for the Advancement of Colored People; and it is further announced, that Mr. Johnson, has the assistance in this work of Roland Hayes, oftimes called the world's greatest tenor; J. Rosamonde Johnson, the composer; and Lawrence Brown, composer and accompanist to Paul Robeson, and at one

According to the announcement, the harmonization of the songs selected is to be made without loss of any of their origin-According to all precedent, know-al quality, so that they can be played and sung exactly as they ledge means power. It is therefore have been sung for hundreds of years by the Negroes of the safe to assume that knowledge along South. The book will be published in the fall of the year.

Now this announcement brings to mind the zestful interest being taken in Negro art and music today. One is quite (and pleasantly) surprised to find that the interest as comhis race, will serve to increase it. The pared to that of ten years ago is indeed more than ten-fold Several months ago, Paul Robeson, with Lawrence Brown, a the piano, gave a series of recitals composed mostly of Spirit uals, and such was the response that Robeson has contracted to appear before robience in many of the leading cities and of the occasion sic, that an acquaintance with the to appear before an igneed in any of ten, music critic masters of music will create in him

The awakening enthusiasm for Negro Spirituals, and the

tinent to the arts."

mind, says of Negro Spirituals as a contribution to the art of music: "Of these, one of the most interesting and widely held is the two-part doctrine, first that a body of folk-tunes such as the Negro Spirituals constitutes a profound and authentic contribution to at of music, and second that folk-tunes in general land memselves most aptly to musical treatment and have thus proved a source of invaluable inspiration to the greatest of composers. Before going further it will be Just because Germany has produc- comfortable to dispose first of the common notion that folked Bachs, Wagners and Beethovens tunes in themselves, standing along, constitute an important does not mean that the people of tribution to music—that is to say that they are music. I Germany have lost their distinctly have cited the Negro Spirituals and these may serve convennational folk songs. And just be-iently as examples for discussions, for they are typical folk cause several masters in the negro tunes; moreover, a lately stimulated interest in them has rerace will educate themselves to ex-vived once again the theory that they should be reverenced press themselves in a more elevated as a sort of patriotic duty.

ver present controversy as to whether Spirituals

tribution to the Art of America, compels some little

and Dr. W. E. B. DuBois, in his book, "The Soul of Blace

Folks," says:: "The Negro Folk Song-the rythmic cry of t

"Nation," an outstanding magazine, in an editorial, commit

itself to this: "The spirituals . . . are coming more and more

to be viewed as one of the eminent contributions of this con-

On the other hand, a critic in discussing the aura of

superstitions that surround the major arts, in the popular

slave—stand today as the sole American music."

and technically harmonious way, it . The critic in speaking of the praise that has been lavished will not necessarily follow that the upon the Spirituals emphatically declares that the unstinted peculiar qualities of the negro song praise, the current enthusiasm is more or less exaggeration, will go. Progress lies in the path of Says he: "To say that the spirituals of the Aframerican (a new education and it would be the acmeeoinage, by the way) are serious contributions to music is deof mediaevalism to retard the advanceliberately to pass over the more important constituents of the of negro music on the score that withart in favor of the least important, which is thematic material. education it would lose its charm Translated into the terms of other arts it is akin to declar-There is such a thing as evolutioning that a smear of a new and appealing pigment on a canvas which leads to perfection. What evo-proves genuine, if primitive, example of the art of painting, or lution will do for negro music thethat a collection of sage and amusing national proverbs is an

ornament to the art of literature. Folk-songs, in fact, are no James Weldon Johnson and his Negro associates will come to it matters not how sensuously seductive the tune; it is never rightful niche in the hall of American Art. tanding alone, music. It is never even music in its original form—the primitive tune with its primitive harmonic setting. provide all the harmonic material that is necessary to the over-whelming majority of folk-songs 1 2 20

"In view of all this, it should be clear that such melodies, however appealing, are in no proper sense music. They The contest was conducted by the Amsterdam News (New York City) are music only if music is to be stripped of its essentials and harmony.

"But what of the usefulness of folk-tunes to genuine music? Are they, as is popularly held, sources of lofty inspiration to serious composers? Do they further the art of music by providing it with priceless thematic material? Viewed superficially, it may seem probable that this is so-that a fine melody of the people, by virtue of its peculiar sentimental seductions, should add power and sensuous persuasion to the musical composition in which it is embodied. But this peculiar seduction of the folk-song, as a matter of fact, remains only so long as the original melody is not tampered with. The moment it is subjected to musical manipulation in a serious composition—that moment it becomes genuine music—all its charm tends to vanish.

"As a matter of truth, the essential appeal of the folktune resides in its simplicity, its completeness as it stands.

Being almost invariably of the three or four-part-song-form, it satisfies the listener at once by its minature and obvious architecture.

"Folk songs (including Negro Spirituals) are not them-

"Folk songs (including Negro Spirituals) are not themelves music in any real sense—they are simply tunes. Nor saro'' of garis/says that she has re they a source of authentic inspiration to the highest mu-soprand your of pare-quality are are they a source of authentic inspiration to the highest musical art. When they are used at all they either baffle the composer by their inherent completeness, or, manipulating hem he destroys all their savor, and causes them to vanish utterly."

So speaks this critic! But to my mind, Negro Spirituals are her an artistic career of true and indeed a contribution to American Art. And, the public, which lasting value and eminence. Dr. Sweet says that she has a really pirituals as being of the Negro, and as being highly repreentative of his racial group.

But again, it has been said that there was sunshine as ell as gloom in the life of the black slaves in the southern olonies and states, and so we have songs which are gay as well as grave; but as a rule the finest songs are the fruits of suffering undergone and the hope of deliverance from bondage which was to come with the translation to heaven after eath. The oldest of them are the most beautiful and many of he most striking have never yet been collected, partly because ney contained elements, melodic as well as rhythmical, which affled the ingenuity of the early collectors. Unfortunately, rained musicians have never entered upon the field, and it s feared it is now too late.

Let us hope the ambitious enterprise entered upon by

ore than their name implies—they are simply melodies, tunes, the rescue; and may it serve to give Negro Spirituals their

Jessie Zackery and Marguerite Avery won the operatic con-In a foll-tong the harmonic setting, is wholly unimportant it is an after though only, and was not conceived by the man test in New York City among 24 colored singers, who made the tune. A text and quite ordinary triads They will be given a year's free operatic training by Mr. Ferrari-Fontana.

thematic and rythmic variation, contrapuntal embellishment under the personal direction of the editor, William Kelley. From The Crisis, October, 1925.

amous Negro Opera Star Here Fria

every music lover in the city pres-Atlanta is fortunate to have Lil-ent on that night. Tickets, are on lian Evanti, the world's greatest sale at the high school, colleges, Negro Opera Star, appear at the and (Friday night) the Audito-City Auditorium on Friday night, rium. The admission is 75, 50 and

Make this an ANNUAL OCCA-

And Aboard Liner ommands Comment Otimore ma

ARKANSAS WOMAN

Was Made To Negro

New York.—Madam Florence same hotel with us. You know you concern that the coloratura soprane would not do that in America." I who is studying in Rome, wrote to why show the Italians how ignorant to why show the Italians how ignorant to why show the Italians how ignorant to the coloratural Name Press & letter the Associated Negro Press a letter, you are?" excerpts from which are reproduced After se below.

My trip to Italy on the Conte Rosso was uneventful and free from a single day's sea sickness. My singing aboard ship was roundly applauded. The school is situated in Tivoli, eighteen miles from Rome in the Villa d'este, an old palace built by Ippolito II. It was here the school was organized under the pa-tronage of the Italian Minister of Education and the American Am-

A local newspaper said of me, 'In keeping with Ippolito II's affection for the Moors was the presence of Mrs. Florence Cole-Talbert, a tal-ented artist who sings "Aida" and "Africana" excellently without darkening her skin.'

Took All Honors

The school closed with a recital by the artist students last Sunday despite the efforts of two of the Americans who tried to keep me off the program, I took all the honors (according to applause and newspaper reports) and all of the flowers. The Italians have tried to make up In for the hateful attitude of the Americans toward me. Madame Valeri, the voice teacher, lived in America for ten years, so knows the feel-ing towards the Negro. So I cer-tainly appreciate her standing by me when there were 16 on the other

Arkansas Woman "Sore"

The teacher said my actions prov-QUICKLY SILENCED ed I was far above them, and I have resolved to let nothing hurt me. One of the leading artists has presented me with one of his oil paintings and will paint my portrait. A leading club in town refused to entertain the class when Americans When objection objection was made to my attend-The members said, "All ladies were the same to them," and refused to give the affair. One of the American women in the class (from Arkansas) said to me, "I was shocked when you came into the

After several tilts with the lady she has apparently changed her attitude about "the place" of this particular Negro, but advises me to

October 16. Mme. Evanti is direct 25 cents. hat she was compelled to respon many encores. H. T. Burlei says the der training combine beautiful voice and that he ad mired it. The director of music Syracuse University, also says that her voice is pleasing and that her work shows careful and intelligent

Mme. Evanti is coming to Atlanta under the auspices of the Booker T. Washington High School, and was secured for Atlanta by Prof. Kemper Harreld, A tremendous crowd is expected to hear her on this recasion, Seats have been provided for students from all the colleges and schools in Atlanta. All

study and much training.

citing and extraordinary over Born in Algiers, he received the modifier of the ceiver and extraordinary over Born in Algiers, he received the modifier of the ceiver and beginn to five years a jackey in India. France and Belgium He of familiar with Arabic Special and the ceiver, having so outled in these countries. While serving with the British West Indian Regiment in the World Way, his comic gift wis discovered and twarded by request the entertain the disabled soldiers. After his discharge, he outled England with a minstrel troupe, of his organization.



Samuel Manning

During an engagement with the Harkins Dramatic Company in the West Indies, the actor studied native customs and adapted many of of the country's rhythms in a "blues" (West Indian) series for the General Phonograph Company. He also played the part of the Negro miner in John Howard Lawson's much discussed play, "Processional." Manning sings tenor to the accompaniment of his orchestra, playing his own music and either with words written by him or to native songs translated and adapted. He has also made selections for the Okeh Record Company. At present he is engaged in making records for the Columbia Phonograph Company.

Milledgeville, Gr., While Records

Time OCT 30 1925

ofed opera stars and operatic writers have indiated their intention to study negro spirituals in the South with the idea of incorporating this particular music into some form of opera,

This is by no means a surprising thing. The music of this race is one of the most enjoyable kinds of info that exists. There is no other music known to the world which is such a reflector of human feelings s negro spirituals. And it is a peculiar thing, but rue, that it is a music incapable of being imitated. have heard white singers in vain endeavor to eproduce the negro voice, but there is an elusive. sality that the white singer cannot quite get,

The negro's heart goes into his melody, and peraps that is the secret of it. Negroes sing because hey are happy, because they feel like singing.

anyone who has been to negro camp meetings,

and heard this pour out itself in song, knows that this elemental and yet complicated music is one of the heritages of America, and is in itself worthy of A place in musical classics.

NOVEMBER 17, 1925 Negro Sphiltuals Again.

ve read the letter by Robert V allo dated November 10. Since Mr ello's letter is called forth by some-Costello's letter is called forth by something written by Cleveland G. Allen and the comments of Mr. Henderson, music critic of The Sun, regarding my preface to "The Book of American Negro Spirituals," I feel that I may suggest to Mr. Costello that the preface itself would give him some information upon a subject in which he appears to be interested but concerning which he is evidently uninformed.

New York, November 16.

Negro Song Gets Consideration When Critic Of Tribune Publishes Book ing a glaring B flat or C sharp into the key of C major. They did this

G. D. Pi e of the American Mission-scores of them in his own arrange-ary association in 1872, and by 1892 its various ditions had run to a total wale of 150,000 copies. But Pike was

The spirituals probably had a com-

It was not until 1914, when the late and so they could not convey that Henry Edward Knehbiel, music critic sense of design, that feeling of completion, which characterizes civilized his Angelican Folk Songs that negro song got any intelligent maintaion. Krehbiel was a German pedantion. Krehbiel was a German pedant of the dullest type (though he became a diclinit the least patriot durreinforcement with melody. That melong the walk was, but he at least ody, it is highly probable, came from had some knowledge of music, and so the camp meeting, and at some time his study was a valuable one. Its denot earlier than the end of the eightests lay in the incomplete as of his teenth century. The whites in the knowledge. He had the trining tenths south made no effort to educate their of his songs it second hand, and not slaves in the arts, but they were greatinfrequently they reached him in a ly interested, after the first tours of mutilated—or, worse still, in a clum-Francis Wesley, in saving their souls,

up in the south, he was interested it native rhythms. Thus the spirituals

On th econtrary, they are both educated musicians. Thus their book is one of solid dignity and value. James. Weldon Johnson discusses in a long t book of negro songs ever preface the origin and nature of the published was brought out by the Rev. spirituals, and J. Rosamond presents

an uplifter, not a musician, and so his plex ancestry and are mulatto rather collection of the negro spirituals, than negro, All the original slaves which were then called jubilee songs, brought in was a series of rhythmswas little more than a crude source many of them superb, but few of them book. All the bold and peculiar har-accompanied by what Caucasians monies of the colored singer were lost. would recognize as melody. The Af-Fixe had apparently intrusted the ar- ricans, to be sure, had tunes, but they rangement of his specimens to some were tunes of the vague, wandering manufacturer of Methodist hymns. sort that all other savages affect. Some of the best of them were thus They lacked what white musicians call converted into the sort of garbage that form. There was no rhythm of strucis heard at Billy Sunday revivals. ture under their rhythm of phrase, It was not until 1914, when the late and so they could not convey that

infrequently they reached him in a ly interested, after the first tours of mutilated—or, worse still, in a clum-Francis Wesley, in saving their souls, sily embellished—state.

The gaps in his worker new the tempted, for obvious reasons, out of mirably filed book of Amerika tests. There arose the camp meeting—and the camp m colored man, has gathered all his ma song. The negroes memorized what terials from original sources. He grew they heard and then adapted it to their

music from his earliest years, and were born.
with his brother, J. Rosamond John. The purely negro contribution to son, he was mainly responsible for them—good rhythm—was the more imthe rise of what has since come to portant part and by far. To this day be known as jazz. But the Johnson Methodist hymns seem banal to muare by no means mere jazz hounds sicians because they lack variety of rhythm; nine-tenths of them bang

along in the same depressing sing rhythms of the utmost delicacy, and when they are sung properly-not by white frauds or by high-toned dephlogisticated negroes from Boston, but by black singers from the real souththey give immense pleasure to lovers of music. Beethoven would have delighted in them, and Brahms, had he ever heard them, would have borrowed them for his uses-as, indeed, Dvorak did after him.

III. The negroes, having started with Methodist hymns and improved them by joining them to decent rhythms, went a couple of steps farther. First, they improved them as mere melodies. That is, they displaced their obvious or piquancy and relieved their monotony with bold modulations. Some of these modulations, as Mr. Krehbiel demoncadences with cadences of a greater strated in his book, went back to a Africa. Savages know nothing of the modes-or keys-that white men use. in many of the spirituals, and sometimes the effect was extraordinarily brilliant and thrilling.

Second, they improved the harmonies 5 of the hyrnns, and for much the same reason. That is, they wandered into a "errors" because they knew no better—and the errors turned out to be lush and lovely. The history of civilized music during the last two generations, indeed, has been largely a history of the discovery and adoption of such errors. When white music there were bitter protests from all the products but now many of them have pedants, but now many of them have become quite orthodox, and music that is bare of them begins to seem bald and insipid. The negroes were using some of them all the while. They were satisfactory to the African ear long before the Caucasian ear learned to tolerate them.

As Mr. Johnson shows, the negro is a harmonist far more than he is a womelodist. He doesn't care much for o tunes; the things that interest him are harmonies and rhythms. Let a crowd of colored fellows begin to sing any current song, however banal, and they will presently give it a new interest and dignity by introducing to the strange and often entrancing harmonies into it. They seem to have a # E E natural talent for that sort of thing. A gang of white boys, attempting song E 10 2 4 together, will usually sing in unison 2 2 2 2 or stick to a few safe harmonies of the barber shop variety, but darkles almost always plunge out into deeper of waters, and not infraguently the barber shop variety, but darkies almost always plunge out into deeper of a waters, and not infrequently, in the state waters, and not infrequently, in the state of the st effects of extraordinary beauty.

The spirituals are commonly called to folk songs, and so the notion is abroad that they sprang full blown out of the folk that they sprang full blown out of the folk that they sprang full blown out of the folk that they sprang full blown out of the folk that they sprang full blown out of the folk that they sprange full blown out of th the folk—that they were written not by individuals but by whole groups. This is nonsense. In that sense, indeed, there is no such thing as a folk song. Folk songs are written, like all 5 other songs, by individuals, All the folk have to do with them is to choose

DENVER COLO. POST

FEBRUARY 9, 192

(By EDWIN 3. STRINGHARD)

Than Lincoln, thru the "Proclamation of Emancipation," gave the bis social freedom: Roland Hayes, thru the potency of art in general and artistry in particular, has broken the bonds of race prejudice a given the Nogro a place in the world of muste—and a worthy place, neers at the auditorium Stinday evening was a supprising revelation to Nogro can do with talent and perseverence.

In Nogro can do with talent and perseverence.

nust surround the success of a ma were exquisitely suns who rises from a negro stove mold, sing and observance of in a southern city to a world-renewed the poetical spirit. He artist, whose concests this vertex the best expression of bring him syan, and with subdued tone, renewed songs did not

the sanifacinary belongs vesting the server in a survival proposal to the sanifacinary of the server in the sanifacinary of th

on the testimony of an expert—with-out a trace of accent. He has not forgotten the contributions of his race to music, and always includes on his programs the negro spirituals and intation melodies where the

MENTER STATE

New York.—The following are excerpts from the speeches of Roland
Hayes and Walter Damrosch, white,
the occasion being the presentation
of the Bringstrn Medic to the artist.
In prelamble the medal Mr.
Damrosch said in part.
"Roland Hayes is to me a striking proof of the fact that whether
white or lack we are all God's childree, and I herewith take pleasure
in handing him the famous Spingarn Medal, which is awarded to those

arn Medal, which is awarded to thes

members of the colored race who have achieved real distinction."

In ersponse, Roland Hayes said:
"It is now nearly twenty years since I entered upon my artistic career. I did it because I had the

W. Katiolph Dunda.

To Study in Paris

W. Rundolph Dundar, the youngtone, with Lawrence Brown, plane accompany. He tells me that he is plan by Harry Burleigh and Lawrence Mills and her Dixe. to Broadway The singer gave spirituals arranged ming to leave on May 16 on the S. Speam and secular tolk and dialect ming to leave on May 16 on the S. Super Normal and continue has studies under the famous Lescotes. This resement of the songs voicing the blane cortendate A Syelf Detect, moods of the negro.

The sponse to two Burley Songs.

In sponse to two Burley de and more is quests from people who could not gain admission to his first concerning two weeks ago, Faul Robeson, hary two week

other concert work.

Before leaving for he Enropean stay,
Mr. Dunbar will appear in a farewell
recital before his New York friends on
Thursday evening, May 14, at the Y.
W. C. A., auditorium, West 137th street,
with Mrs. Hazel Thomas Wilson as his

accompanist. Born in British Guiana, South America, Dunbar's parents signed him over to the British Constabulary Institute, a military musical school conducted by the government, for a period of five years. This is a similar institution to the one formerly run by the Russian government, and to the ones in France and England. Five years of rigorous study, under strict military discipline, prepared the lad for his present development. Finishing the 5 year term, he secured an engagement as bugler an the SS. Caracuet, plying between British Guiana and Halifax, N. S. After six months, he went to the Barbadoes, in accordance with his father's wish that he should

become a lawyer, and signed on as article clerk with a lawyer.

The music urge was strong; and he mixed his law duties with service as solo clarinetist in the Barbadoes Police Band. After six months, he followed a long repressed desire, and came to New York eight years ago to further his musical studies. The first two years were spent in taking a preparatory course under the tuition of Charles O'-jon, and then he entered Damrosch Institute, taking a five years' course. He made a fine record, and four years of this time was clarinet soloist in the Institute Band of 90 pieces. He received special commendation from Dr. Frank Damrosch, head of the school, and Dr. Friskin, director of the orchestral department.

He has given six formal concerts in New York City, three being joint recitals, one each with Edwain Coates pianist, Charles O'join and Marie Ro-

SEW YORK CITY SUN

ercy Grainger's Second Concert

ampton Institute Choir Takes Part in the Interesting Program. By W. J. HENDERSON.

Percy Grainger is an ingenious and industrious gentleman. he were not so persistently single he might be hailed to-day a new League of Composers. At any rate the second of his vo concerts in the Little Theater, which successfully passed ito history last evening, resembled in some respects the

electable entertainments of the celebrated league.

It will be recalled that Mr. Grainger colored musician of ability and ingenteely introduced into the nomencla nuity. Perhaps there were some urs of musical doings a new and dell things in his settings a little too soate shade of meaning. Setting asidephisticated for the natural style of the he too comprehensive and indefinite theme, but they were easily forgotitle of "chamber music" he invited usten through the impression made by o consider what he elected to denomine the general excellence of the music the "room music." At the first con-The audience was warmly in favor the first age. The audience was warmly in favor the circumscribed room of the Littles ngers, and their soloists had to achester for the play of his own fancies capt separate recalls. The entire con last evening other composers dissemment was interesting, and Mr. Grainge nated their delights.

The first number on the list was

The first number on the list was ranz Schreker's "Kammersymphon-PITTSBURG PA. TELEGRAPH which was made known to us by he Philharmonic Society, Mr. Mengelorg conducting, on February 21, 1923. The final number was Paul Hindmith's negie Music Hall Kammermusik," opus 24, No. 1, which Negro tenor, are League of Composers produced on Negro tenor, are farch 29 of the present year. The atter gave much pleasure at its first Spingarn medal, wi

aned by cultivated art.

APRIL 11, 1925 Honor I Pittsburgher

tions for chorus, interspersed with The cultural achievements of Negroes clos. In one or two, as "Somebody's during the last five decades constitute an Knocking at Your Door," the solo impressive record. Here in America they part becomes dominating. The colimpressive record. Here in America they ored soprano who sang this particular have produced poems and paintings of the lar solo did it not only with beauty highest standard, they have written books of tone but with considerable vocal hill and much character. It was a piece of singing in which the racial Negro chemist of the south has made disputable remained unobscured though coveries that have greatly benefited many segmed by cultivated art. Mr. Dett proved himself to be a industries. The purpose of the Spingarn

ward is stated to be to call to the atten tion of the American people the existence of distinguished merit and achievement among American Negroes and to serve as a reward for such achievement and a stimulus to the ambition of colored youth. Certainly the career of Roland Hayes, who from a homeless lad in a little southern village has become one of the foremost tenors of America, regardless of race, con tains much of encouragement to

greatest benefactor in annihilating race falsehoods as the plough covers up

Paul Robeson the artist scholar, ath the stubbles.

lete and gentleman in his initial New One of New York's foremost critics York recital Sunday night at the puts it this way, "Mr. Robeson uses Greenwich Village Theatre confidently presence and he gives to his charac

sand the songs of a hopeful and discristic music exactly the quality it has vinely asting ractin traes never benthelplace of its origin a quality often fore breathed by a human tongue, ost by other good singers.

The intrepretation of the soul longings In addition to more or less familiar of the downtrodden one tenth through spirituals, such as "Go Down Moses," sently filled Car-the old spirituals, the only truty Amer-'Bye and Bye," "Sometimes I Feel than folk loss by this bass baritoner its a Metherland Child." Roland Hayes, theican folk lore by this bass-baritoneLike a Motherless Child," "Swing Low sted in the latest singer completely enamoured and kept Sweet Chariot" and "Joshua Fit de his audience in their seats long after Battle of Jericho." Mr. Robeson sang totable singer, the the applause brought nothing but Water Boy, "Scandalize My Name," awarded annually silence. The voice of Paul Robeson is 'Lil Gal" by J. Rosamond Johnson,

atter gave much pleasure at its first Spingarn medal, will awarded annually silence. The voice of Paul Robeson is the Carloy J. Rosamond Johnson Pearling, especially, its slow movement to the member of the very clever and thoroughly musical to have recorded the lighest achievement, the New Negro who pleads best the Marion Cook. Mr. Lawrence Brown, and bell, an unusual combination employed with much rancy. The Schreker composition seuaded much better less towning when performed by a smaller body of instruments than before, and Mr. Grainger conducted it well.

In his speech of presentation Walter body of instruments than before, and Mr. Grainger conducted it well.

"Memories of New Mexico" were two phony Orchestra, paid tribute to the cultural country, made entirely of Negro husicand waiting for, this writer concludes advancement of the Negro people during the and indiging by the hundreds of Cau-Another critic muses, "Pure Negro" in the contraction of the Market and indiging by the hundreds of Cau-Another critic muses, "Pure Negro" in the contraction of the Market and indiging by the hundreds of Cau-Another critic muses, "Pure Negro" in the contraction of the New York Symbol of the subject to the contraction of the New York Symbol of the subject to the contraction of the New York Symbol of the Schreker of the New York Symbol of the New nteresting Spanish-Indian melodies advancement of the Negro people during the and judging by the hundreds of Cau. Another critic muses, "Pure Negro used in religious festivals near Santa last fifty years, while pointing out that casian ladies and gentlemen in eve music has within its range at least 2 re, noted by Natalie Curtis and orthe casian ladies and gentlemen in the composer who during all the dark hours of the Negroes ning attire and sparkling gems who four sharply different major emotions. ketches left by her. There was also beginning in Africa, through the days of waited in a long line at the stage en Any composer who wished to make an Grieg's barytone song, "Lost in the slavery and trial and suffering, they have trance to grasp the hand of this great opera from these sources could have a Hills," sung by Erik Bye.

But probably the parts of the program most enjoyed were two groups music. During this period of their growth one looking knowingly at one anothesional majesty. Most operas have been growth one looking knowingly at one anothesional majesty. Most operas have been growth one looking knowingly at one anothesional majesty. "Negro Folk Song Derivatives" music was the one cultural outlet of their and this dark skinned singer whom ade from less." made by R. Nathaniel Dett and suns emotions and entered also into their recreative when he is the director. In Dett's the white race dates back hardly more than been struck, long chained and unments of negro songs into corpositifity years."

Lieut. Europe and Jazz

Lieut. Europe and Jazz

To the Editor: Several admirers of the late Lieut. James Reese Europe have taken me to task for having omitted his been struck, long chained and unserving mane from my article Jazz At Home. been struck, long chained and unfathomed depths of misconceptions name from my article Jazz At Home.

Will be awakened from their indifferof course no reference to the development of jazz would be ence to blossom forth in a new desire-complete without mention of Europe. Touring this country

son is destined not only to be the new

to encourage and help all Americansand parts of Europe with the Vernon Castles, and again as no matter if some of their skins behandmaster of the sooth Infantry band, by far the most black. Paul Robeson has found him popular in all Europe during the war, Lieut. Europe did self and "his voice in which deep bell more than anyone to popularize and the war, Lieut. ring" will sound a clarion call to the more than anyone to popularize and refine jazz.

100,000,000 of our brethren to behole. May I not also add not so much in defense of my article that the 12,000,000 are men. Mr. Robe but rather as the statement of a fact that I did mention Europe

By Philip Hale



ROLAND HAYES

Colored Tenor, Equal to any concert nor in the world.

mentary hush of complete satisfaction and response to the singer's emotional rendering preceding the enthusiastic applause, a tribute to soul and art selective Reise (Waren, Griffes, Come Love Across the Sunlit land, Rose of the Might, the Dreamy Lake, Negro when his voice was purer and freer; when he sang with so much sometimes of the later than the last of the later than the l

in his 11th year, and it belongs to lost when force was demanded. He the class of arais known as "Licenza," did not wax effeminate in contemduce at will in an opera or a cantata, sentiment. Mozart's aria displayed After the 'Bell Song' the audience often to pay homage to a prince who his technical skill in the interpretagave her a most enthusiastic ovamight happen to be at the performs tion of music cast in the old classic tion. Mma Evanti homes and passages of tender opera in 'Lakme' with great access. might happen to be at the performances. In this case the one glorified mould. It is needless to say that he say th Vas Sigismond, archbishop of Salz- sang the Spirituals with devotional his occasion was introduced in Mofart's "Schuldigkeit," the first part one interpreter. t hesitate to accompany the air with boes, bassoons, horns, and even combones as well as strings. Both he preceding recitative, not sung by fr. Hayes, and the air are long. The atter is in the conventional manner

of the period, the second section serving as a little interlude to bring a Negro Tenor Makes His repetition of the first.

AND ART OF SINGER AT ure-house of Wolf songs that are seldom heard. The four were well contrasted; each had its peculiar merit. Perhaps the most striking of merit. Perhaps the most striking of day evening.

Mr. Hayes found in the rich treas

Penman Lovingood, a Negro tenor, was heard for the first time in the rich treas. Mutter," which is surely one of the. His voice is a natural one, of exland Hayes, accompanied by Willchoicest, most beautiful lyrics by the
choicest, most beautiful lyrics by the
great song writer, who in this field,
when he is most inspired, is to be he achieves all but the very highest
ranked with Duparc and Gabriel notes without effort; his diction was
rart, Tali e Cotanti, Wolf, Beneawakened regret for the untimely tations showed musical discriminadeath of this poetic, imaginative com-poser who woold Beauty, and found The program was varied and amher smiling on him.

only for the piano and musicians; by Coleridge-Taylor, Burleigh, John- and vaudeville. They have helped men and women were standing in son, Tosti, MacDowell and Ganz. double rows— was so enthusiastic Henry McAvoy was at the piano, that Mr. Hayes was obliged to enlarge his program. He added Wolf's "Auch Kleine Dinge," Jensen's "Murmuring TAMPA TIA Zephyr," a song by Rachmaninov; and he also added to the group of Spirituals.

Here was a program that one might

think fit only for a small audience expectant of songs conspicuous for their fine quality; not for a huge gathering on a Sunday afternoon. Many Sunday Mme. Tibbs of Washington singers would not have had the courage to put Mr. Hayes' program before their hearers. Great was his reward. The worth of the songs themselves, the voice and the art o fthe interpreter were at once appreciated. There was no restlessness; as if there were impaience until the time came for the negro spirituals. There was often the mopentary hush of complete satisfaction

ien Blumen gehst, Wer sein Holles rendering preceding the enthusiastic applause, a tribute to soul and art seldent Reise (Waren, Griffes, Come of March Land, Rose of the Might, the Dream Lake, Negro pirituals Sometimes it feet ake a when his voice was purer and freer; when his voice was purer and freer; when his voice was purer and freer; when he sang with so much fees child. Lat' David, play on composer's intention. There was no undue emphasis; no exaggeration and no descending to sentimentalism in order to win the favor of the unthinking. The beauty of his voice was not his 11th year, and it belongs to the class of arais known as "Licenza," the proceeding the enthusiastic applause, a tribute to soul and art sellation of pera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the French opera. Last March Mme. Tibbs made here debut at Nice in the principal control of the March Mme. Tibbs made here debut at Nice in the principal control of the March Mme. Tibbs made here debut at Nice in the principal control of the March Mme. Tibbs made debut at Nice in the principal control of the Paris Opera. She has been engaged to sing in grand opera. Last March Mme. Tibbs made debut at Nice in the principal control of the Paris Opera. S

Mr. Lawrence and the singer were as

The program was varied and amit filled the hall bitious, including four Schubert meeting with signal success abroad completely, it gave room on the stage by Coloridge Toylor Braust" and songs in concert work.

OCTOBER 20 **OPERA FAVORITE**

Makes Instant Hit At Nice on Stage

WORLD TELEGRAPH NEWS American Negroes have been meeting with signal success abroad in concert work, musical comedy and vaudeville. They have beined to nonularize jazz in European capitals. The latest to win acclaim in a foreign land is Mme. Lillian Evans Tibbs, coloratura soprano of Washington who has in-

true coloratura soprano."

Two years ago Mme. Tibbs took up temporary residence in New York and coached with Frank La Forge, teacher-composer, who speaks of her as "a very excellent singer with a well-controlled voice and fine diction."

One of the members of her race to predict for her an artistic career of

predict for her an artistic career true and lasting value was Harry

riends and admirers, Mme.

ORANGEBURG, S. C., Democrat.

Metropolitan Debut OCT 20 1925

With Songs Of Negro Woman Seprano Who Has Fine Voice

and vaudeville. They have helped to nonularize lazz in European capitals. The latest to win acclain in a foreign land is Mme. Lillian in a foreign land in the second oneral says lester A. Walton in N. V. World.

Last March Mme. Tibbs mad her debut at Nice in the Frencopers. "Lakme," appearing in the principal role. She was supportable and Marry and M. Estdons the Paris Overa. She has been evaged to sing in grand overa. Nice and Mothe Carlo for the next three seasons.

Nice and Notice Carlo for the next three seasons.

Bake Well known

This American singer's rare is well known and she does nothing to hide it. Her stage name in France is Mme Evanti. After her debut the Cote d'Aure. of Nice said. "Mme Evanti coloratura somerno, makes debut in oners in Lakine with crest success. After the Bell Sons, the antienes cave her a most entimelastic ovidion. Mme. Evanti nossesses all the qualities for op emisent caree her a most entimelastic oviding amusician as well as nossesses her a remarkative votes of wide range, cambining qualities of the willing of Anis, from "Millen," "Joos is the formore are constituted to her construction."

Two years ago Mme. Tibbs took to lemureary residence in New York and conceal with Frank La Forke, teacher-campaser, who meaks of her as a very excellent singer with a wall controlled voice and line dictics.

One at the members of her rige to proad. Heeding the importanties of relatives, friends and admirers, Mme. Tibbs sailed for Paris in June 1924.

She at once became the numil of Mme. Bitter-Chamni ane at Frances for most great does a sample of his originality when "Steal Away," of his own arrangement was sung by Mr. Johnson residence as sample of his originality when "Steal Away," of his own arrangement was sung by Mr. Johnson while the righting the members are in trend. She was invited to give moin concerts with the righting the members are an entertainment long to be remembered better. She same in great in the nation of Mme. Assembly suffice a feation by swine two concerts in the region of the story of the suffice of the story of the suffice of the suffic

Convinced that her gifted pupil was destined to become a grand oners star Mme. Ritter-Ciampi did the unusual by baving the negro einger cast in an important operatic role within less than a year after she had taken un her studies in France. While singing in grand opera. Mme. Tibbs continued her studies under Mme. Ritter-Clampi which will be resumed when she returned to Paris next month, for Visit Home.

Mme. Tibbs, who is back home on a short visit, is the wife of Howell.

raensboro, N. C., News

Grant, celebrated lyric go, who is now make our of America and is rywhere with flat

ir. Grant is a former student of land Conservatory of Music liss; also of Chicago Musi-liss; also of Chicago Musi-cation and the in-of William Shakespear of

voice is said to be an excep brilliant and flexible one, an numbers never fail to please his arers. Leading local talent will also pear on the program, for which tets are now selling.

NOV 15 1925 Music of the American Negro

By H. L. MENCKEN

The first book of negro songs ever being published was brought out by the ering Rev. G. D. Pike, of the American l ap- by 1892 its various editions had run urch to a total sale of 130,000 copies. But Pike was an uplifter, not a musician, and so his collection of the negro spirituals, which were then called jubilee songs, was little more than a crude source book. All the bold and peculiar harmonies of the col-ored singer were lost. Pike had apparently intrusted the arrangement of his specimens to some manufacturer of Methodist hymns. Some of the best of them were thus converted into the sort of garbage that is heard at Billy Sunday regivals.

lt was not until 1914, when the late Henry Edward Krehbiel, music critic of the New York Tribune, pub-lished his "Afro-American Folk Songs" that negro song got any in-telligent examination, Krehbiel was a German pedant of the dullest type (though he became a violent American patriot during the world war), but he at least had some knowledge of music, and so his study was a valnable one. Its defects lay in the incompleteness of his knowledge. He had to get nine-tenths of his songs at second hand, and not infrequently they reached him in a mutilated—or, worse still, in a clumsily embellished -state.

The gaps in his work are now admirably filled by James Weldon Johnson in "The Book of American Negro Spirituals." Mr. Johnson, himself a colored man, has gathered all his materials from original sources. He grew up in the south, he was in-terested in music from his earliest years, and, with his brother, J. Rosamond Johnson, he was mainly responsible for the rise of what he has since come to be known as jazz. But the Johnsons are by no mean mere jazz hounds. On the contrary, they are both educated musicians. Thus

Negro were superb, and so all that was needed to make good songs was their reinforcement with melody. That melody, it is highly probable, came from the camp meeting, and at some time not earlier than the end of the eighteenth century. The whites in the south made no effort to educate their slaves in the arts, but they were greatly interested, after the first tours of Francis Wesley, in saving their souls, and that salvation was chiefly attempted, for obvious reasons, out of doors. There arose the camp meeting—and the camp meeting was a place of sturdy and even vociferous song. The Negroes was needed to make good songs was even vociferous song. The Negroes memorized what they heard and then

when they are sung properly—not repetition introduces changes into by white frauds or by hightoned them, but those changes are not imdephlogisticated Negroes from Boston, but by black singers from the real south—they give immense pleasure to lovers of music. Beethoven would have delighted in them, and Brahms, had he ever heard them,

modulations, as Mr. Krohbiel demon-day.

while. They were satisfactory the African ear long before the measian ear learned to telerate

As Mr. Johnson shows, the Negro s a harmonist far more than he is a nelodist. He doesn't care much for tunes; the things that interest him e harmonies and rhythms. Let a crowd of colored fellows begin to

IV. The spirituals are commonly called adapted it to their native rhythms. Thus the spirituals were born.

The purely Negro contribution to them—good rhythm—was the more important part, and by far. To this uay Methodist hymns seem banal to musicians because they lack variety of thythm; nine-tenths of them have ten, like all other some heart ten. like all other some heart ten. of rhythm; nine-tenths of them bang ten, like all other songs, by indialong in the same depressing sing. Viduals. All the folk have to do with song. But the spirituals are full of them is to choose the ones that are rhythms of the utmost delicacy, and to survive. Sometimes, true enough,

Brahms, had he ever heard them, Every southerner knows another. uses—as, indeed, Dvorak did after about, singing for their keep. When they struck a new neighborhood they would make songs to fit what was The Negroes, having started with going on in it—the advent of a new Methodist hymns and improved them and powerful preacher, the converby joining them to decent rhythms, sion of a notorious sinner, a great went a couple of steps farther. First, flood or fire, the hanging of the they improved them as mere melodies, local daredevil. Most of those songs That is, they displaced their obvious died in infancy, but a few always cadences with cadences of a greater survived. The best of the survivors piquancy and relieved their monotony in the camp meeting category are the with bold modulations. Some of these spirituals that every one knows to-

strated in his book, went back to Ah, that we could discover the Africa. Savages know nothing of authors of some of them! What firsted in his book, went back to Arica. Savages know nothing of authors of some of them! What their book is one of solid dignity and their book is one of solid dignity and value. James Weldon Johnson discusses in a long preface the origing and nature of the spirituals, and Janes Meldon Johnson discusses in a long preface the origing and nature of the spirituals, and Janes Meldon Johnson discusses in a long preface the origing and nature of the spirituals, and Janes Meldon Johnson discusses in a long preface the origing and nature of the spirituals, and Janes Meldon Johnson discusses in a long preface the origing and nature of the spirituals, and Janes Meldon Johnson discusses in a long preface the origing and nature of the spirituals, and Johnson discusses in a long preface the origing and nature of the spirituals, and sometimes the effect was extraord in his own arrangements.

The spirituals probably had a complex ancestry and are mulatto rather plex ancestry and are mulatto rather plex ancestry and are mulatto rather than negro. All the original slaves brought in was a series of rhythms ——many of them superb, but faw of the many of them superb, but faw of the many of them superb, but faw of better—and the errors turned out to have ever produced, and he came so better—and the errors turned out to see the ferrors will be a monufacturing the last two for him. There should be a monufacturing sort that all ofher savages tion guited music during the last two for him. There should be a monufacturing sort that all ofher savages tion of such errors. When white musicians began to put them into sicians call form. There was no rhythm of phrase, and so they could all the pedants but now many of not convey that sense of design, that the many of the discovery and adoption of such errors. When white musicians began to put them into music there were bitter protests from the plants of the pedants of the peda

profoundly concerned in the literary is well as the porters. contributions whose evaluation was written by Negroes and dealings with Negro life, there was no lugging in of

ecember, 1922, at the New

sical organization gave its first concert and dance at New Manhattan

asino, 155th Street and Eighth Ave-

Nobliterating

The Color Line

Vood, born in the South, who wastwen white employer and colored em rangements had been made for Negroli stands near the home of Mrs. A. F. rouse in his praise of poems written ployee. The Pullman Company singers to take part in the "All Billups, in DeKalh county, and in it y Negroes and whose predictions as which employs the largest group of American Festival of Music" at the Mrs. Billups and her mother both the future in store for Negro poets Negro men of any corporation in the Washington Auditorium.

the future in store for Negro poets Negro men of any corporation in the Washington Auditorium.

No Synthetic Interest

It was no synthetic interest dis-be utilized for mental and physical setter in one section of the theatre or rounded by the relics of pre-war days, layed by Mr. Wood and other white improvement. With a view to instill this "all-American occasion." they did not attend the din-ing the desired esprit de corps the promptly left the stage and refuse they impelled by maudin sentiment, amusement. The Pullman Porters tween art, which knows no color life they impelled by maudin sentiment, amusement. The Pullman Porters and tradition which, on racial matters into negro songs. It is printed in the knows nothing else.

Central and Fennsylvania Railrond Stations, is the pride of local official Prima Donna Finds Georgia

On the evening of May 7, the mu :- MISS HUNTER LEARNS SONGS FROM "MAMMY"

Home of Negro Spirituals

time 6 time.

White and colored men attended the feeling to Be Overcome

My Eagle Club to Paul Robeson and the Cafe Savarin on the evening of May 5. The most warm of the stational dinner given by the seed of the stational dinner given by the feeling of the stational dinner given by the feeling of the property of the company; white plans Complete.

By Lester A. Walton on the evening of May 5. The most warm of the stational dinner given by N. William Welling and other of the stational dinner given by N. William Welling and other of the stational dinner given by N. William Welling and other of the stational dinner given by N. William Welling and other of the stational dinner given by N. William Welling and other of the stational dinner given been doing London.

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The stational dinner given by N. William well and other given been doing London.

The stational dinner given by N. William well given been doing London.

The stational dinner gi

these songs. He was sitting or rock wall, watching a gang of laborers and enjoying their songs. Deciding to take down some of the songs, he had difficulty in getting the words Thinking how oblivious the men were to all but their work, what was his surprise to hear these

its man setting on wall White man settin' on wall

all day long, Wastin' his time, wastin' his time."

It goes without saying that the hite man' moved on, although enjoyed the songs none the

The authors have made a very nscientious effort to set forth e Negro and his songs in their iginal form. No notice is takof the more finished composi-one of men like Coleridge-Tay-

race she represents but for uston, the city of her birth.

Enlaire Domingo NEW TUTE Signally Honored DESIGNATES RACE

Her Playing of "Caprice Espanol" Praised by Judge Manton

For the third time within recent months at least three colored per-

he expresses herself as very amwithout regard to race, creed or Simpson and his aggregation will musical expression, not only for

Duping its brief stay in Richmond the hand has arranged to fill several engagements, solely as a means of enabling the people of the South to get a close-up view, and to pass upon its performances. One of these engagements will take them to the spot in front of the office of the Richmond Planet. On the return the band will make stops at Washington where concerts are to be given, it is said. Lieut. Fred W. Simpson, And on the campus at Howard Univer-His Fine Organization

The Band's Make-Up

The Batel, Make-Up on make on the control of the more planting both. Case is appearing singly on maked programs in fits styr with support of the control of Strungels.

The Batel of Strungels of Strung Forge To Front After Years Lieut. Fred W. Simpson is its director; assistant bandmaster, Al-

The First Reader

Some Early Vente.

is said that Roland Hayes wil e from the concert stage in two

or three years and devote his life to the study of Negro music, hoping to trace the ordered music, hoping to acquire a sociological foundation. The University of North Carolina, through its press, offers a valuable contribution to the field in "The Negro and His Songs."

In this volume will be found the lyrics for hundreds of songs, some of them shot through with vulgarity and coarse wit of the folk types others, even though just as secular tinged deeply with the significance of such pieces as "Water Boy," which seem engendered in the dark breast of slavery.

For a hundred years the literature of the Negro in America has been taken at the face value offered for it by the whites. That is to say, the Negro story has been written in the school of Joel Chandler Harris and Thomas Nelson Page—stories likely to be concerned with the faithful and slightly comic slave, the Big House, the honor of the family. Certainly there have been variations, and occasional writers like Mrs. Peterkin "Green Thursday" and Mr. Kennedy in "Black Cameos," have traveled far from the orthodox mode.

The negro, however, has been

othing new for these pieces. They preparation for the work that the negro, as used generically in this work, means the necisl problem, a foundation for a so-cisl problem, and which is not permitted to be done in the south or rather, has not been permitted until now.

LAURENCE STALLINGS.

BY WELLINGTON ADAMS

OF TELECTED MUSIC DIRECTOR school officials having the appointive mergy than any other perplexing fine. Books like "The Negro and its Songe" are only the entering fine. Books like "The Negro and its Songe" are only the entering fine the universities of the outh—the more enlightened ones, but half find the universities of the outh—the more enlightened ones, but has the present foundation at whose reputation, training, and past work would serve to engender greater. By WELCOME you, Dr. R. Nathaniel confidence and who for the that the city of washington, one serving musical asset.

ligence. It is done by him through ands of trustees of the colleges, d not through rare parades of mamen or by agitation in state islatures. It cannot last long. The ung men will beat the preachers fore another generation is born. Meanwhile, such collections of his are being made. The signifiance of a Hayes concert in Carnegie II is not so signal a portent as the rich of these sociologists at the usersity of North Carolina. The true spectacle must be at least to per cent due to the fact that and Hayes is the greatest Ameri-

es is the greatest Ameri-singer today.
Negro and His Songs" is now constantly recurring of a scholarly and scienticollect and arrange the terature of the negro in ich he has wrought and y the spoken word. It is

orth Carolina—attacking the true work would serve to engender greater. ily WELCOME you, Dr. R. Nathaniel petological aspects of the relation-confidence and who has the capacity Dett, to our city of sweeping foliage, broad vistas, magnificent architecture, bow the sociologists of the south the office of First Assistant Superin-



NATHANIEL DETT

between the two races. Just to effective service." On October 22, most the sociologists of the south the office of First Assistant Superimust operar themselves with the effect of First Assistant Superimust operar themselves with the effect of First Assistant Superimust operar themselves with the effect of First Assistant Superimust operar themselves with the effect of First Assistant Superimust operar themselves with the effect of First Assistant Superimust operation where the other states of the sociologist of the configuration of the National Council Congregation al Church. Bernice Jackson sang Be A Sunbeam" on an assembly gram last week and the school sang "Night Shadows Falling." T. Twitty is the composer of a late song entitled "Beautiful Rose waltz song, published by the Paragon Music Company and is on sale at Reid's Music Store. Class program was rendered by the following husic pupils at Columbia Conservatory last Tuesday evening: Almeata Waugh, Maric Gurtis, Alice Peters, H. L. Young, I. J. Twitty, Hattie Peyten, Odessa Clyborne, Mattie Taylor, Mary Jones, Choral Club elected Fred Judson as Charles and C. L. Thompson as mu-Octavia Dulaney, Lelia Hammitt, Safits the present situation and how well we estimated affairs. We already have congratulted Prof. Wilkinson and Norma Fonville, Eliza Gray, Gertrude

nings, Carrie Sasser, Solus Jackson, plans, Carrie Sasser, Solus Jackson, yill and what I say about negro spirituals is based upon years of study and research.

The writer takes exception to the statement shade by Paul Cravath that the piano and Mae Etta, pianist.

At Witherspoon Hall auspines the At Witherspoon Hall, auspices the National Association of Negro Music." Mr. Costello asks by whom are they accepted? The reply to that statement is easy. The negro spirituals are accepted first as being the only native folk music of America by the leading musical authorities of the world, then the subject of the New York Jackson, lyric soprano; Viola Hills coloratura; Harriet Savoy, contralto; G. H. Dorsey, bass; Carl Diton, baritone; G. L. Payne, tenor; Edwin Hills violin. James Francis Cooke, well known musician, addressed the meeting of negro origin, and one of the most complete books on this subject, "Folk Songs of the American Negro," written

pianist, appeared in recital at State Coligee, October 15th: Program in-cluded Beethoven, Schubert, Chopin, Rachmaninoff, McDowell and Dett on

both piano and organ. BUFFALO, N.Y.—Hahatha Stewart will give a violin recital November 4th at Michigan Avenue Church. He is a former instructor at Wilberforce University.

ST. LOUIS, Mo .- E. Hailey Gordon, Myrtle Burgess, soloists and the Young Ladies Glee Club, broadcasted last Monday night through the St. Louis Music Association in selections

president and C. L. Thompson as music director together with other new

TOBER 29. 1

NATIONAL NEWS.

PHILADELPHIA, Pa.—Marian Anderson appeared as soloist at a pupil's concert in Durham school last Friday, program including selections by Thes. Reed, member of Junior Civic Orchestra, violin; Elizabeth, Cum-

The writer takes exception to the statement made by Paul Cravath that the negro spirituals are "accepted as a valuable part of the world's great store of music." Mr. Costello asks by whom of music."

hy slave masters, whose every action breathed hate and bitterness. England and Europe knew nothing of these song until the Fisk University singers introduced them on their tour abroad in 1871. All Europe acclaims this music as being purely of negro origin, and how Mr. Costello can associate them

how Mf. Costello can associate them with European origin is more than any one who studied this music can see.

The negro folk songs, of which the spirituals are a part, were given to the world by negro folk and were brought to this country by that group of slaves that landed in Jamestown, Va., in 1615. England, Scotland or Treland could not give to the world such music as the spirituals, for the negro in America passed through an experience which passed through an experience which came forth in his music, which is universally accepted as America's follows.

CLEVELAND G. ALLEN.

New York, October 28.

nes Spirituals Originated With White

Exception was taken to the contention of Robert V. Contello that he whites and for the content of the whites and for the courses for Negro spirituals rather than the Negroes themselves, by Margarita fillia Cartiwright of Huntsville, Ala., a lecturer on spirituals for the Board of Education. The has soprano address given lectures and recitals all over the country. Exception was taken to the

Miss Cartillahi sa the side uals are for religious legends of the ern Negro.

Spirituals have their origin in religion," she said. "None of the songs and few of the tunes come from the white

"The spiritual is really the song of the Negro's soul. It is always about heaven and the longing of the Negro to attain its joys and peace. The spir-itual is essentially character-istic of the Negro. I am sure Mr. Costello is mistaken in his statement."

Miss Cartwright lives at 76 West 105th street. Her next "spiritual" will be at the Museum of Natural History of October 27.

Mason, Ga. THLEGRARA OCT 26 1925 Opera Is Sought By Musicians in Song of Negroes

Tito Schipa and Jose Schinix Seel Inspiration at Atlanta Negro Church

ATLANTA. Oct. 25. (AP)-Down at ig Bethel Church where the negro piritual songs for generations have posed a part of the folk-music of he South, two famous musicians, to Schipa, operatic tener, and Jose hinix, planist and composer, have ne in search of the great American

hould they find the opera here. At the would likely be made the setting for the new musical presentation. Inspiration and a motif for the south's chief negro musical setting to the South's chief negro musical setting and contern of population.

The different now. The best musicals of the race are to be found in the cities and contern of population. e found in the negro

While musicians in other sections of the country have sifted and studied the component elements of jazz musive and other melody of syncopated nature, the two musicians have sought the source of the "blues" songs in Atlanta.

A private concert was arranged this week at Big Bethel Church upon receipt of a telegraphic request of Schipa, who has arrived in Atlanta from Chicago, Ill. Schipa was to hear more local singing in the appearance before him of Katherine Kay, 15 year-old Decatur girl. Vis. last Strat wis adjudged the best young southand the Southeast at the junior muse circumstant in Charleston, S. Q.

Maton, Ga. TELEGRAPH OCT 27 1925

HAYES, NEGRO TENOR

Roland Hayes, the negro ternor, is to sing Atlanta next month under the auspices of the Attenta Musical Association. Hayes was born in a cabin at Curryville, just south of Chattanooga, but in North Georgia, of slave parents. His mother brought him up on the proceeds of the washtub and instilled into him an ambition that has led him to the Courts of Europe and to the highest musical circles of the world. He has sung before

Courts of Europe and to the highest musical circles of the World. He has sung before the King and Queen at Buckingham Palace, before the King and Queen of Spain and has entranced Northern audiences with the magic of a golden tenor proceeding from a soul that is akin to all those natural musicians of the South who sing at their work in the fields and in the homes.

It is a fine compliment the Atlanta Musical Association is paying Hayes to bring him back, upon his merit as a singer of grand opera caliber, to the State of his nativity. It is a compliment that is deserved. Any man of any race who makes the climb that Hayes has made, from the humble slave cabit to the heights of his art, merits the plantate of the other of the degree of bachelor and conductor.

SOUTHERN PLANTATIONS

Washington, D. C.—R. Nathaniel Dett. former director of music at Hampion Institute, has been appointed lifector of clusic in division to the bear of education approved the recommendation of Garnet C. Wilkinson, first assistant superipten dent, for his appointment at its list meeting on that Association is paying Hayes to bring him back, upon his merit as a singer of grand opera caliber, to the State of his nativity. It is a compliment that is deserved. Any man of any race who makes the climb that has had seventeen years, experience as a director and conductor.

June 6, 1924 he had the degree of doctor of music conferred upon him by Howard University.



A NATHANIEL DETA

SOUTHERN PLANTATIONS LOSING NECRO HARMONY OF OLDEN DAYS

Best Negro Singers, It Is Not Big cotton farms in the Far South

Stated, Are Found in Popu-

SEP 28 192

BIRMINGHAM, Ala., Sept. 27. (AP)-The New South is fast louing one of the chtrished traditions of the Old South-the "spirituals" and unmatched harmony in the song of the

Industrial progress is believed by

the revolutionize all established the cities and centers of population.

Sical traditions and precedents, is surely of these who have become urban citizens have acquired cultural

Big cotton farms in the Far South have been cut up into many smaller tracts. The cotton planter who boasted once of "1.500 plows" can't be found. His negro tenants have found more profitable employment in the cities—in the factories, on the highways, in structural work.

With the scattering of farm help, the olden-time harmony is passing. One must journey far into Alabama to find negro singing which even approximates the harmony that once existed over the entire South.

AN Effort to Preserve Spirit

Tuskegee Institute is making serious effort to preserve for both the white and negro races the spirit of song originated by the negro. The institute has produced some of the finest singers. During the last college. year, its glee club presented an in-terpretation of the negro songs of other days which was described as

being as nearly perfect as reproduction could be made. Fisk and Hampton likewise have given much thought along similar lines of endeavor at the instance of leaders of both races.

Those who have never heard the real cotton - patch harmony can scarcely appreciate the apprehension of music lovers that this art is about to pass. Fifty negroes, of varied ages, in one cotton field are capable of producing an imprompta program of song, chant, whistling and chatter than can be found nowwhere like on the globe, in the oninion of music critics who have traveled far to hear the music in its original setting. original setting.

Does Know Harmony

Does Know Harmony

'The song is usually one which was never written. It may or may not be one already worked out and familiar to those participating. A negro does not have to "know" a song to join with his fellows in singing it. Every farm group has a leader." This person is nearly always a it. Every person is nearly always a man. He "strikes" his key—and the group is off.

The same song may be

The same song may be sung for an hour, or all day. It never be comes monotonous because of its variations. The present-day jazz artist boasts of his "barber-shop." He knows nothing of "incidentals" and "chords."

and "chords."

The negro singer, can "ring in" more notes than have ever been written in the staff. He sings in minor, major and unknown "keys."

There's no precedent for what he does. Today he sings a new song and sings its differently from that of yesterday. Tomorrow he will have a new song and more harmony. No matter what he sings and how

No matter what he sings and how he sings it, there is that indiscribable ythm, swing and motion which is as harmonious as the flow of a meadow brook. He knows nothing of cresendos, fortissimos, plannissimos. He does know harmony.

Schipa Plans ToPenOpexa On Old South

tif Will Grow Out of Melody of Old Negro Spirituals.

Out of the melody of the negropiritual longs sung Thursday night by Big Bethel choir for Tito Schipe by Big Bethel choir for Tito Schipa world anous by it tend and compose who depetars at the city and tornous the high the first Americal field of the first Americal field of the did south and in which the haunting strains of southern folk music will form the musical keynote to typify the early struggle of this entire section for recognition and world respect.

Schipa accompanied Jose Echanz, hoosed planist who appears with him in concert, and by a group of officers of the Atlanta Music club

Riverside," in "Steal Away" and lozen others of the gems of souther olk music which critics have calle America's chief original contribution

Schipa Enthusiastic.

Schipa, schooled in bel canto, in opera and the classics almost since infancy, was completely carried away with the beauty of this natural and primitive southern music, the outpouring of the heart of an entire race, pure harmony and melody developed without thought or knowledge of counter-point or musical science.

"What a theme for my opera," he exclaimed, "I want no jazz or syncopation to express America: I want the music of aspiration, the melody of faith, and I have found it."

Schipa's set program for the concert at 8:30 o'clock tonight at the city auditorium runs the scale of classical, operatic and folk music, with chief stress laid on the operatic, with which he has scored triumphs before the music lovers of Italy, the scene of his education and early successes, Spain, France, South America, Mexico and more recently the United States, where for five seasons he has been the premier tenor of the Chicago Civic Opera company, the youngest singer ever to achieve such eminence. "The Dreams," from Massent's "Manon," "Harlequin's Serenade," from Leoncavallo's "Pagliacci," and "Furtive Tear," from Donizett's "Ellisir d'Amore," his closing number, are the operatic gems on his program. He opens his concert with Caccini's "Amarilli" and Pergolese's "Nina."

Other numbers selected are Schipa's

"Nina."

Other numbers selected are Schipa's own "Ave Maria," a composition that has in Italy almost supplanted all other songs written around the same theme, "At Parting," by Rogers; "Suzanne," by Paladilho; "Princesit," by Padilla; Chi se ne Scorda E mui," by Pathelmy; "A la orilla de un palmar," by Ponce, and Ay-Ay-Ay," by Perex-Freiere.

The gram will be effectively value.

Perex-Freiere
The ogram will be effectively varied by introduction of plano numbers by the noted young Echaniz in both the first and second parts of Sch.pa's recital, Echaniz will play Chopin's "Scherzo," "Sequidillas," by Albeniz, and "Viva Navarra," Echaniz' own arrangement of the composition by Larregla.

Seat for the accept will be available.

Seats for the concert will be available at the Cable Piano company, 82 North Broad street, until 5 o'clock this afternoon, after which they will be removed to the box office at the main entrance of the city auditorium armory.

Musicians Elect Hampton's Musical Director Leader

Indian polis, Ind., Aug. 7.—Two pre-con ention programs were given, which deserve mention because of their value in creating interest in the sussions and the evening programs of the National Association of Negro Musicians. The songfest of church choirs of Indianpolis was an arranged by Mrs. Lenk, Mey in the standing. Mrs. Lenk, Mey is great success. The songfest of the interest in the program of the National Association of Negro Musicians. The songfest of church choirs of Indianpolis was arranged by Mrs. Lenk, Mey is great success. The songfest of the program during the past year and excellent results have been the reward. The opening evening is given to the other directors and the feature of the program was the assembling of all these choirs to ling, "Both Mournary of the program was the assembling of all these choirs to ling, "Both Mournary of the program was the assembling of all these choirs to ling, "Both Mournary of the program was the assembling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of all these choirs to ling, "Both Mournary of the program was the sampling of the program

aniel Dette each number being dited by the composer.
Monday evening at school No. 26
ditorium a program was arranged
the J. Wesley Jones, vice blastden Marian
N. M. M. in charge wards fave
provide of indisk-bolls an oppornity to see the national officers and
smillen workers in the convention as
y were introduced individually. An
cellent chorus under direction of Walte Woolfolk rendered two splendid
mibers. Attorney Leroy Godman remoded to the welcome address. Mr.
dman is the attorney for the N. A.
M. and is a member of the Columbus,
io, local.

Teachers' Conference

The teachers' conference, directed by Miss Camille Nickerson of New Orleans, attracted a large audience of local teachers. I was able to hear only Miss LeMon in her demonstration of a first lesson to a child of 6 years. Little Miss Hayes of Indianapolis was the child and she displayed great self-possession as well as aptitude for the subject in answering questions asked her. Miss Ellen V. Thomas demonstrated har method of teaching with a large

Teachers' Conference
ponded to the welcome address. Mr.
dodinan is the attorney for the N. A.
M. and is a member of the Columbus,
hio, local.

Mrs. Mildred Bryant Jones of Chicago,
member of the board of directors,
are a short history of the work and
lims of the organization. One of the
actures of this program was the singing of the Ford family, a mother and
three daughters, who sing original medies, making their own harmonies,
his was very interesting from a musial standpoint as the voices are good
out they gave new themes for the comoners who were in the audience.

The board of directors met at the
One assisions. The board named Roshort standpoint as the organizationally famous
sent agas true with reference to the Afric
an composer, Mr. Taylor, now studying
a Viennas, Germany, whe has published
book of this music, which was parcularly praised by the president,
A. Satismiel Dett.

The board of directors will send letsis of appreciation to The Chicago
beforder, Indianapolis Times and Inlianapolis Star for the publicity areseding and during the convention.

Following the morning session of the
board the Y. W. C. A., with Miss Maselcher as executive secretary, gave an
aborate iuncheon, which was praded over by Mrs. Brokenburr, chairmen of the committee of management.

The opening session Tuesday mornmen was reviewed in last week's Deender. The atternoon session was desouth the program and the serious time to vocal study and with his
actural program was rendered.

The outstanding performances of the
flavnoon were given by Neirissa Brokmburr, planist; Neimatilda Richey
licks Chicago, violinist, accompanied
was reasoned and the authorican and the programs. The delegates repdella and the authorican and the program was rendered.

The outstanding performances of the
flavnoon were given by Neirissa Brokmburr, planist; Neimatilda Richey
licks Chicago, violinist, accompanied
was reasoned to the full of the program and the p

dered numbers in a manner to establish a very high standard for the programs that were to follow. The various locals had evidently chosen very carefully those who were to represent them and, indeed, there were a number of whom many expressed the desire to hear in their cities in recital.

Chicago Represented

Chicago Represented

Chiaggo was splendidly represented and the spontaneous and thunderous applause which marked the end of the opening number rendered by Alexander L. Parks was again heard when Roberta Dodd Crawford, also of Chicago, appeared later in the program. Theo P. Bryant was the other Chicago representative, whose difficult numbers required a good brain as well as vocal equipment. Mr. Parks' entinelation of Italian was distinct and his interpretation of the aria from La Gloconda was rendered with skill and dramatic feeling.

ing.

Kansas City branch was represented by Mrs. Clara Frierson Miller, planist. Mrs. Miller proved a splendid interpreter of MacDowell and showed fine musi-

Mrs. Miller proved a splendid interpreter of MacDowell and showed fine musicianship.

Miss Selma B. Harry of Indianapolis sang the aria from the opera "Louise" very effectively, although showing hoarseness.

J. Cleveland Lemons of Columbus played the Suite Gothlque by Boellmann and from the first movement one was sure that a real artist was at the organ. Mr. Lemons was able to impart to the audience the spirit of the movements and the Toccata was a stirring finale played by a thoroughly competent artist.

Clarence Tocus, planist, of Parkersburg, W. Va., was heard in an etude by Chopin and displayed great talent and ability in interpreting that composer. Mr. Tocus in an artist of splendid technique as was emphasised by his second number, which was the "Juba Dance" by Dett, played with L. Sterling Todd at the organ. This was most unusual and brought forth an acclaim that forced Mr. Dett, the composer, to come to the front and in turn congratulate the players upon their wonderful rendition.

Wincette Keeling Jackson of Philadelphia, captivated the audience with

rendition.

Winette Keeling Jackson of Philadelphia, captivated the audience with her heautiful voice, so birdlike in quality and flexibility. She sang the "Waltz Song" from "Romeo and Juliette," and as a second number sang the delightful song by Charlotte Enty of Pittsburgh, entitled "When I Am Dead" Mrs. Jackson's interpretation of this appealing number was most impressive, and her beautiful voice reminds one of Miss Viola Hill, also of Philadelphia.

Shelby Nichols, baritone, of Fort Wayne gave an interesting interpretation of "Dio Possente, Dio d'Amor' by Gounod. Mr. Nichel's voice is well trained and his enunciation is very clear, making his work greatly appreciated.

Roberta D. Crawford of Chicago and

clear, making his work greatly appreciated.

Roberta D. Crawford of Chicago and Miss Camille Nickerson of New Orleans were additional numbers to the program. Mrs. Crawford possesses a voice of wide range and great brilliance and the training that she is receiving is bringing her into national recognition.

Miss Nickerson, who is a graduate of Oberlin and a successful teacher, as, well as a member of the board of directors, rendered a group of Creole songs in which she is specializing. She has composed beautiful accompaniments to many of the Creole folk songs and is soon to publish a book of them. She rendered them very effectively and was given vociferous applause when she finished. Kemper Herrald, of Atlants, played the viella accompaniments.

Carl M. Robinson, planist, of Louisville very splendidly represented his city and his work maintained the high standard set by the preceding artists.

Antonio L. Haskell, baritone, and Grazzig Corneal, violinist, represented St.

The final number was a violin duet by Master Hayes and Josephine Herrald, with Mrs. Hayes at the piano. These young musicians played beautifully and are especially talented. Their work left in the minds of those present the wonder. "What will they do when they are gross who are musicians to become grown?"

grown?"

The following letter was received from the director of radio activities relative to the insult meted to the Chicago group of singers who went to the Indianapolis Athletic club to broadcast and were informed to use the freight elevator:

"Dear Mrs. LeMon: It was with a deep feeling of regret that I learned of the unfortunate experience some of your artist members had at the Indianapolis. Athletic club on Wednesday evening. I assure you that our company had nothing to do with this ciscumstance and had we known such a thing might happen we would have arranged for you to do all of your broadcasting at some other point.

to do all of your broadcasting at some other point.

"I desire to express to members of your association how much their artistic efforts have been appreciated by radio fans of Indianapolis and the surrounding territory. The Merchants Heat and Light company are glad to give their listeners something worth while.

"Wishing your association continued success, I beg to remain, very truly yours, TOM C. POLK."

The following officers were elected for the year: R. Nathaniel Dett, Hampton institute, president; Martha B. Anderson, Chicago, vice president; Alice C. Simmons, Tuskegee, secretary-treasurer; R. Lillian Carpenter, Bowling Green, Ky., assistant secretary. Newly elected board directors for two years; Lillian LeMon, Indianapolis; J. Wesley Jones, Chicago; Adelalde Herriot, St. Louis.

Famous Composer-Pianist President of National Ass ciation of Negro Musicians Delivers Annual Address

"The requirement of the times today is that all those who are called Negroes must be better men and women; the respons i bility which our rich heritage of tolk music imposes is that the Race must produce better tusicians," at-

Louis. Mr. Haskell's voice is a dramatic one of great power and he rendered his number in Italian with splendid diction and dramatic feeling.

Regrets insult

Miss Corneal is a careful student of the violin and her rendition of the long sion of the musical association at type of work she is able to interpret with success.

Louis. Mr. Haskell's voice is a drafirmed Di. R. Mathabel Dect presmission of the Mational association of the violin and her rendition of the long sion of the musical association at ladianapolis, Indiana.

His message in its entirety follows:

better. The highest function of the arts, of which music is undoubtedly sublime, is the advancement and development of character through self-expression. The requirement of the times today is that all those who are called Negroes must be better men and women; the responsibility which our rich heritage of folk music im-

poses is that the Race must produce better musicians. The idea of skill and character is advisable in any cause such as ours. Such a triumph as that of Dr. Robert R. Moton who has succeeded in lacmoton, who has succeeded in Hac-ing an all-Negro staff in the great hospital at Tuskegee Institute in spite of the fact that he had been threatened with death should he attempt to do so, illustrates that threatened with death should be attempt to do so, illustrates that we are advancing in character. Such triumphs as those of Ioland Hayes, both in America and abroad and recently of our own scholarship beneficiary, Miss Marion Andersol, in inning the contest had should with the Philharmonic orchestra of New York City, illustrate the fact that we are advancing in musicial life. We are has a concing in musicial life. We are not provided these action when the provided by their successes. We congratulate them. But this is not enough. As a Race we must go on add up until the word degradical as musicians we must continue to progress until our ability is impeccable when measured by the standard of the world.

May Come About

"This can only come about when the profession is filled with those actuated by spirit of consecra-tion; who place the cause of music above and beyond personal ag-grandizement or financial gain. As said before, the advancement of any art depends upon the character and efficiency of those who pursue it. The artist as a musician cannot be separated from what one is as a man or woman. The National Association of Negro Muthonal Association of Neg

Kamper Harreld director of music at Morchouse College, presented two of his his promising pupils, John H. Wheeler, vionist, and Josephine Harreld, pianist and violinist, and Henry reld, pianist and violinist, and Henry Franklin, fenor, a member of he Fisk Ouartet, both of Indianapolis.

The coent session of the National Association of Negro Muscians held at Indiana olis, Ind., was marked by several totable musical wents in which artists of all grades and from all sections of the country patticipated. From Roland Hayes, the race's great tenor, was named by the board of directors as the first honorary member of the association.

Officers elected for the ensuing vesy man man "resign to the prominence gives out the seasons by the prominence gives al Association of Negro Spirituals, as a very contribution to American twisical Association of the board of directors that the national body would cooperate with a New York firm of music publishers in the publication of new editions of Spirituals, and secial reference was made, to the work of N. J. G. Ballanta-Taylor, the young African composer, who recently inshed an advanced course in com-

nished an advanced course in com-position under Dr. Percy Goetzchius at lamrosh Institute of Musical Art, New ork City.

Mr. Taylor's first published work is collection of St. Helana Island Spirituals, from the press of G. Schirmer Inc., the publication of which was made possible through the interest of Mr. George Foster Peabody, the philanthropist. Further research is being done by Mr. Taylor among the native tribe, of Sierra Leona, West Africa, the results of which are to be collected and sublished in the near future.

During the convention's sessions, programs were rendered by different groups beginning with the appearence of local artists on the opening night, coming to a climax with the program rendered by visiting artists on Wednesday night.

Miss Camille Nickerson of New Ortleans, a graduate of Oberlin Conservapirituals, from the press of G. Schir-

leans, a graduate of Oberlin Conserva-lory, directed the teachers' conference, and several members gave pratical dem-enstrations showing advanced methods used in imparting instruction to the seeker after musical knowledge.

ceker after musical knowledge.

New talent was given ample opportunitionary, one of the povelties in this last was the appearance of Carl Diton of Philadelphia, already distinguished as composer, pianist and organist, as a seritorie solost. This fine artist musican it is learned, has recently given himself seriously to the study of singing and has surprised his admirers by the chibition of a vocal organ of distinctive quality which he uses with artistry and fine musicianship.

MAPOLIS, Ind., July 8-Del from forty-eight states are ex d to attend the annual conven-of the National Association of Musicians, which meets here 26 to 31.

The local chapter will act as host the national body. Although business sessions will be the most important part of the convention, considerate attention will be devoted to a saund musical testival which will be eld throughout the weel. Many of the country's premier musicians, including R. Nathanbi Detta. Wesley oner, Clarence Cameron, White and Isrian B. Anderson are expected to be present.

Officers of the association are: R. Sathaniel Dett. president, Hampton, institute, va.: J. Wesley Jones, vice president, Chicago, Ill.; Henry L. Frant, oricutive secretary, Washington, D. Ol Alice Cartar Simmons, secretary tressurer; Lilkan M. LeMon assistant secretary, Indiananolis, Ind.

Dett is President of National Music Body

Last week, in writing of the annual session of the National Association of Negro Musicians, which met this week at Indianapolis, Ind., the presidency was inadvertently given to Clarence Compron White, the distinguished violinist and composer, present director of mose at the West Virginia Sollegiste Institute Institute West Vorginia.

wiolinist and composer, present director of masse at the West Virginia Solvelegiate Institute, Institute West Wiginia.

Mr. White was president of the national body of musicians for two years, 192 of 1924 when, by virtue of a constitutional classe which limits a president to only two terms of one year each, he gate way to his brilliant coworker, a musician of equal distinction. Nathaniel Datt, director of music at Hampton Institute, a gianish and composer of first rank.

Mr. Dett was elected an Glevelandar, the 1924 session, and has added dignity and prestige to the affect. Advices have not as yet been received from the Indianapolis session, but it is reasonably certain that Mr. Dett

AT NATIONAL CONVEN

By MAUDE ROBERTS GEORGE

Indianapolis, Ind., July 31.—The National Association of Negro Musicians are now in session in this city with several hundred delegates from nearly every state in the Union represented. Chicago has 30 fegular delegates and a number of visiting members of the association as well as many friends. The opening session was filled with an enthusiastic audience at Simplon M. E. church, where an sessions on the convention will be held.

The estor, R.v. H. A. While, made an address of welcome on behalf of the church and trusted board. As is the custom of the dational body, the meeting vast of the with the singing of helders of hitional hymn by J. Rosamund Johnson, led by Mme. Lucretia Knox Mitchell, and followed by invocation by Rev. Williams of Cleveland. This was followed by two numbers by a group of singers led by Mme, Mitchell singing "Goin' Home" and "I Want to Be Ready" in a most impressive to Be Ready" in a most impressive manner. Mrs. W. E. Brown, who is one of the most prominent women in indianapolis and who has tharge of publicity for the convention, made

anner. Mirs. W Embrown who is the convention maked the address of welcome in behalf or the convention made the address of welcome in behalf or the convention made the address of welcome in behalf or the convention made the address of welcome in behalf or the convention made the address of welcome in behalf or the convention welcome was endown will be long to the membered by the delegates, Many words of praise were given in both welcome addresses; concerning the splendid work of Mirs. Lillian Le Mon, president of the local and assistant secretary of the national association. The response was made by Miss. Alice Carre Simmons, the efficient secretary ireasurer of the national more analysis. The National Association of Negro Mirs. Slave Kirkpatrick of the famous Lafayette players. Both of these artists are well known in the arrical circles and their renditions of Taxy Dreams. and Twillian Bolls were heartly applicated by the assentiled mustaff in spreading of their art. They were acompanied by Mirs. Circles and their renditions of Taxy Dreams. The national introduced the distinguished president. W Nathaniel Dett. who has recognity decived the degree of dector of in up to and is internationally in the convention rise and sing steady of the mational introduced the distinguished president. W Nathaniel Dett. who has recognity decived the degree of dector of in up to and is international to the mational introduced the distinguished president. W Nathaniel Dett. who has recognity decived the degree of dector of in up to an international through the deciverance of the mational introduced the distinguished president. W Nathaniel Dett. Who has recognity decived the degree of dector of in up to an international through the deciverance of the mational introduced the distinguished president. W Nathaniel Dett. Who has recognity decived the degree of dector of in up to an international through the deciverance of the mational introduced the distinguished president of the national introduced the deciverance of the mational deciver

those of Boland Hayes, both in America and abroad, and recently of our own scholarship beneficiary. Mise Marion Anderson, in winning the contest as soloist with the Philhar-monic orchestra of New York city illustrate the fact that we are advancing in musicianship. We are instructive proud of these achievement by outstanding members of ou group and we are encouraged by theis successes. We congratulate them But this is not enough. As a Race we must go on and up until the word Negro commands respect wherever it is heard; as musicians we must continue to progress until our ability is impeccable when measured by the standard of the world.

research and the standard for admis-sion is certified evidence of prepara-tion. Indianapolis is to be congrat-

tion. Indianapolis is to be congrat-ulated upon having such a body. Two pre-convention programs were given—one Sunday afternoon, in which a large number of choirs of the city rendered numbers and com-bined in one great chorus to sing "Poor Mourner," by Diton, and "Lis-ten to the Lambs," by Dett. Both of these numbers were directed by of these numbers were directed by the respective composers, and the special program was presided over by J. Wesley Jones, which introduced the national officers and some special local numbers. Space will not permit the detailed account at this writing, but it will be included in the closing review of the con-

Announcement was made of a contribution to the scholarship fund by the Mme. Walker company, which is internationally known for its philanthropy. Attorney Brokenburr extended the greetings of the company to the delegates and told of the trip around the world, which has been offered, announcing that our own Clarence Cameron White is a

candidate.
Greetings have been received from our distinguished Roland Hayes and the musicians apreclated his thoughtfulness. The Tuesday night program is to be rendered by the In dianapolis local.

Art and America

stirring experiences which always find their expression in takes sentimentalism and irrational day-dreaming for art.

The contributions of the sould stake sentimentalism and irrational day-dreaming for art.

The Negro has kept nearer to the ideal of man's harmony men, Paul Laurence Dunbar and Booker T. Washington, great art. The contributions of the Inerican Negro to of the masses of a people held together by like yearnings and stirred by the same cases. At is a sound art because it comes from a primiting nature upon which a white man's education has nevel been harnessed. It is a great art because it embodies the Negroes' individual traits and reflects their suffering, aspirations and joys during a long period of acute oppression and distress.

The most important element to be considered is the psychological complexion of the Negro as he inherited it from his primitive ancestors and which he maintains to this day. The outstanding characteristics are his tremendous emotional endowment, his luxuriant and free imagination and truly great power of individual expression. He has in superative measure that fire and light which, coming from with in, bathes his whole world, colors his images and impels him to expression. The Negro is a poet by birth. In the masses, that poetry expresses itself in religion which acquires a distinction by extraordinary fervor, by simple and picturesque rituals and by a surrender to emotion so complete that ecstasy, amounting to automatisms, is the rule when he worships in groups. The outburst may be started by any unlettered person provided with the average Negro's normal endowment of eloquence and vivid imagery. It begins with a song or a wail which spreads like fire and soon becomes a spectacle of a harmony of rhythmic movement and rhythmic sound unequalled in the ceremonies of any other race. Poetry is religion brought down to earth and it is of the essence of the Negro soul. He carries it with him always and everywhere; he lives it in the field, the shop, the factory. His daily habits of thought, speech and movement are flavored with the picturesque, the rhythmic, the euphonious.

The white man in the mass cannot compete with the Negro in spiritual endowment. Many centuries of civilization have attenuated his original gifts and have made his mind dominate his spirit. He has wandered too far from the elementary human needs and their easy means of natural satisfaction. The deep and satisfying harmony which the soul requires no longer arises from the incidents of daily life. The requirements for practical efficiency in a world alien to his spirit have worn thin his religion and devitalized his art. His art and his life are no longer one

HAT there should have developed a distinct come exotic, a thing apart, an indulgence, a something to ively Negro art in America was natural anche possessed. When art is real and vital it effects the harinevitable. A primitive race, transportermony between ourselves and nature which means happiness. is as characteristically Negro as are the primitive African into an Anglo-Saxor environment and held Modern life has forced art into being a mere adherent upon in subjection to that superpentally alier the practical affairs of the which oner it no sustenance. The great art expressions of any race or civilization. In both in subjection to that fundamentally alier the practical affairs of the which of a people and of an epoch in the world's evolution of a people and of an epoch in the world's evolution two

art are representative because they come from the hearts with nature and that, his blessing, has made him a vagrant began to attract the world's attention. Dunbar was a poet, in our arid, practical American life. But his art is so deeply Washington an educator in the practical business of life.

> set are his white brothers' habits toward him. The reladegree of success. tionship of master and slave has changed but little in the Only through bitter and long travail has Negro poetry sixty years of freedom. He is still a slave to the ignorance, attained to its present high level as an art form and the prosperity achieved by America since emancipation day, the Negro has had scarcely a pittance. The changed times did he multitudinous vicissitudes that cumbered the path from however, give him an opportunity to develop and strengther slavery to culture. Each record is loaded with feeling the native, indomitable courage and the keen powers of powerfully expressed in uniquely Negro forms. The old civilizing opportunities. That growth he owes chiefly to cry for vengeance. As he grew in culture, there came extrue, infallible record of what the struggle has meant to his sufficient justification. Naturally, sadness is the note most

BUALBERT C. BARNES and the same as they were in primitive man. Art has be inner life. It is art of which America can well be proud. The renascence of Negro art is one of the events of our

> rooted in his nature that it has thrived in a foreign soil They lived in widely-distant parts of America, each working where the traditions and practices tend to stamp out and independently of the other. The leavening power of each starve out both the plant and its flowers. It has lived be-upon the Negro spirit was tremendous; each fitted into and o cause it was an achievement not an indulgence. It has reinforced the other; their combined influences brought to been his happiness/through had interestif-expression which sirth a new epoch for the Arderican Negro. Washington is its own immediate and rich reward. Its power conshowed that by a new kind of education the Negro could be verted adverse materia condition sinto nutriment for his attain to an economic condition that enables him to preserve soul and it made a new world in which his soul has been his identity, free his soul and make himself an important free. Adversity has always been his lot but he converted factor in American life. Dunbar revealed the virgin field It into a thing of beauty in his songs. When he was the which the Negro's own talents and conditions of life ofabject, down-trodden slave, he burst forth into songs which fered for creating new forms of beauty. The race became constitute America's only great music—the spirituals. These self-conscious and pride of race Supplanted the bitter wail wild chants are the natural, naive, untutored, spontaneous of unjust persecution. The Nexto say and followed the utterance of the suffering, yearning, prayerful human soul. path that was to lead him out of the yilderness and back. In their mighty roll there is a nobility truly superb. Idea to his own heritage through the means of his own endowand emotion are fused in an art which ranks with the ments. Many new poets were discovered, while education Psalms and the songs of Zion in their compelling, universal had a tremendous quickening. The yield to art was a new expression of Negro genius in a form of poetry which con-The emancipation of the Negro slave in America gave noisseurs place in the class reserved for the disciplined art him only a nominal freedom. Like all other human beings of all races. Intellect and culture of a high order behe is a creature of habits which tie him to his past; equally came the goals for which they fought, and with a marked

> the prejudice, the cruelty which were the fate of his fore-struggle has produced much writing which, while less perfathers. Today he has not yet found a place of equality feet in form, is no less important as poetry. We find nursin the social, educational or industrial world of the white ery rhymes, dances, love-songs, paeans of joy, lamentations, man. But he has the same singing soul as the ancestors all revealing unerringly the spirit of the race in its varied who created the single form of great art which America contacts with life. There has grown a fine tradition which can claim as her own. Of the tremendous growth and is fundamentally Negro in character. Every phase of that growth in alien surroundings is marked with reflections of mind which were not suspected during the days of slavery chants, known as spirituals, were pure soul, their sadness The character of his song changed under the new civiliza untouched by vindictiveness. After the release from slavery tion and his mental and moral stature now stands measure bitterness crept into their songs. Later, as times changed ment with those of the white man of equal educational and we find self-assertion, lofty aspirations and only a scattered his own efforts; the attendant strife has left unspoiled his pressions of the deep consolation of resignation which is native gift of song. We have in his poetry and music born of the wisdom that the Negro race is its own, all

women or the past—wheatley, Sojourner Truth, Douglass, have said is only what the ordinary Negro feels and thinks, Dunbar, Washington-have each laid a personal and im- in his own measure, every day of his life. We have paid perishable stone in that foundation. A host of living Ne-more attention to that every-day Negro and have been surgroes, better educated and unalterably faithful to their race, prised to learn that nearly all of his activities are shot are still building, and each with some human value which through and through with music and poetry. When we is an added guarantee that the tradition will be strengthen take to heart the obvious fact that what our prosaic civilizaru and made serviceable for the new era that is sure tion needs most is precisely the poetry which the average come when more of the principles of humanity and ratio. Negro actually lives, it is incredible that we should not ality become the white man's guides. Many living Ne-offer the consideration which we have consistently denied to groes-Du Bois, Cotter, Grimke, Braithwaite, Burleigh, him. If at that time, he is the simple, ingenuous, forgiving, the Johnsons, Mackay, Dett, Locke, Hayes and many others good-natured, wise and obliging person that he has been in -know the Negro soul and are leading it to richer fields by the past, he may consent to form a working alliance with their own ideals of culture, art and citizenship. It is a us for the development of a richer American civilization to nealthy development, free from that pseudo-culture which which he will contribute his full share. tifles the soul and misses rational happiness as the gal of numan life. Through the compelling powers of his poetry WRITHR SCORES and music the American Negro is revealing to the rest of the world the essential oneness of all human beings.

The cultured white race owes to the soul-expressions of item the

The cultured white race owes to the soul expressions of its in the so late circles of New York black brother too many moments of hardiness not to accept the nowledge ungrudgingly the significant fact that what the new york of the control of the knowledge ungrudgingly the significant fact that what the new york of the control of the knowledge ungrudgingly the significant fact that what the new york of the control of the knowledge ungrudgingly the significant fact that what the new york of the control of the knowledge in the control of the co that Sevents of our every-day American life contain for Negro Melottes The rhapsody starts with a slow a poetry, rhythm and charm which we ourselves had a poetry, rhythm and charm which we ourselves had a discovered. Through him we have seen the pathos, edy, affection, joy of his own daily life, unified into humorous dialect verse or perfected sonnet that is a work of exquisite art. He has taught us to respect the sheer manly greatness of the fibre which has kept his inward light burning with a fulgence that shines through the darkness in which we have tried to keep him. All these visions, and more, he has revealed to us. His insight into visions, and more, he has revealed to us. His insight into realities has been given to us in vivid images loaded with poignancy and passion. His message has been lyrical, twithmic, colorful. In short, the elements of beauty he has controlled to the ends of art.

'HIS mystic whom we have treated as a vagrant has I proved his possession of a power to create out of his own This Work Based On Race soul and our own America, moving beauty of an individual character whose existence we never knew. We are beginning to recognize that what the Negro singers and sages

Jersey City, N

Spirituals Used New World Symphony Dvorak's New World Symphony

rak instructed him in composition. Jubilee Songs Heard Byeminent musical authorities in America. He is president of the "Boerica. He is president of the "Boerica.

musical education. Shakes Wilson's Hand Rubin Goldmark Pleased Eyafternoon, W. Llewellyon Wilson nels and H. T. Burleign the rest.

also based on plantation airs

played on Sunday evening. Coinci-

the Bohemian genius at the Vienna Conservatory of Music where Dvo-

significant because

Member Juille d Foundation Dr. Goldmark is one of the most

hemians" of New York and a mem-

The first performance of Dr. Rubin Gold mark's Negro Rhap-

sody in Baltimore, was given at

cted much pleasure when tol by the supervisor that he had struck Negro chord in a manner that wa faithful portrayal of the spiritua and that a great service had bee done in preserving them in thei purest form with such wonderfu technical structure and beautiful tonal quality: Once Taught Burleigh

Dr. Goldmark also recalled hav ng been an instructor of Harry 7 Burleigh at the National Conser vatory of Music, saying that the lat-ter was one of the most promising young men that he had ever in structed. He also recalled Will Mar Comment Of Llewilyn willion Cook who was enrolled at the same time, but said that Cook wa in another department. The com poser said that Negroes have a wealth of beautiful melodies as their heritage, and that they should "di under the surface" to acquire tech

Greenwich Village Theatre

10 those who marveled at the rich beau ty of Paul Robeson's speaking voice when he appeared in "Emperor Jones," the overwhelming success of his appear ance in a program of negro spirituals and secular songs at the Greenwich Vilage Theatre last evening could not have come as any surprise.

An audience that taxed the capacity of the theatre heard Mr. Robeson sing and received his offerings with great en thusfasm. He was generous with his en cores. Assisting him was Lawrence Brown who played his accompaniments perfectly and sang in several of the spirituals which called for two voices.

Mr. Robeson's voice is a luscious, mellow ass-baritone. He sings spirituals as fev interpreters of these beautiful and moving folk-songs have sung them in New York Indeed, this reporter, who never misses ar opportunity to hear negro folk-music, has never heard it better sung except, perhaps by the Fisk singers, who attain perfection in the interpretation of the spirituals

Mr. Robeson uses his voice skillfully, he has a fine stage presence and he give to this characteristic music exactly the quality it has in the place of its origin, Goldmark was a former pupil of a quality often lost by other good singers In addition to more or less familiar spirituals, such as "Go Down Moses," "Bye and Bye," "Sometimes I Feel Like Motheriess Child," "Swing Low Swee Charlot" and "Joshua Fit de Battle o Jericho," Mr. Robeson sang "Water ber of the Juillard Foundation heard on the programs of Edna which has helped many deserving recently, "Scandalize My Name," but poor students to secure a by I Resement Johnson, and by J. Rosamond Johnson, and

A SON OF SLAVES WHO SINGS TC.

EMEMBER WHO YOU ARE!" was the cabled reply that Roland Hayes, the negro singer, received from his mother, a former slave, when he flashed to her beneath the Atlantic the news that he had received a "royal command" to sing at Buckingham Palace before the King and Queen of Englad. And now, at the peak of a staggering siccess in the world of music—a success involving what ore critic calls the "minde" or overcoming lacial prejudices—Roland Hayes has revealed the fact that the ame maternal varning had sounded

in his ears from childhood "Remember who you are!" his mother had cautioned the tattered youngster whenever his aspiring spirit had seemed to call him away from the humble and laborious life to which he had been born, in a remote part of Georgia. As unfolded by himself to Mary B. Mullett, the tale of his toils and triumphs is equaled in importance by the foreshadowing of what he yet hopes to achieve. He looks forward to becoming the voice of his race, the living instrument by which it may make itself understood by the world of white men. And this is a mission which he feels to be directed by a power higher than himself, according to Miss Mullett's narrative in The American Magazine. He expects it to take him to Africa, the cradle of his race. And in looking back over his life, he attributes every crisis in his remarkable career to the shaping of the power that he believes has been training him for that mission. Miss Mullett introduces the reader to his childhood by interposing a lively picture of his present success. She writes:

"No more standing room! No more standing room!"

Over and over, a man was calling out this warning. I could not see him, for I was in the thick of the crowd which jammed the lobby of Carnegie Hall, famous as the scene of New York's greatest musical events. We were there to hear a new and wonderful singer. During the past season thousands have flocked to other

auditoriums, in other cities, to hear the same singer.

Don't imagine that his enormous audiences are drawn merely by curiosity. They do not go just to hear a "black man" sing. The best critics in the world have praised him with almost extravagant enthusiasm.

Hayes has the typical features of his race; and yet, when he talks, these features become somehow transformed by that spirit which is within him. He has great simplicity, quiet, and gentleness; a sincere modesty and an exquisite courtesy. Serious and thoughtful, he has none of the irresponsible gaiety we associate with his people.

He was born, thirty-eight years ago, at Curryville, Georgia. In spite of its name, Curryville was not a town. It wasn't even

a village.

in the northwestern part of the State were set aside for negroes COLORED AMERICAN DIRECTO "After Le Civil War," Hayes told me, "several hundred acres who had been slaves in that section. Each family had its allotment of land and a primitive little cabin in which to live. "There was no town. It was just country, and we were miles "My mother," he said, with a note of deep feeling in his voice, or was a remarkable woman. She had neither education, nor of money, nor advantages of any kind. But she had wisdom and

The singer gave a moving description of that ex-slave mother, who are "Shriners." They are who, after the father had been crippled by a falling log, plowed paring for a trip to Atlantic or hoed for hours, and then returned to the house to cook and which place they intend, it is a sing under their black directors. wash and iron. She was troubled by the lack of schooling for her children, and that finally prompted her to move to Chattanooga, Tennessee, about fifty miles away. The singer continued:

great understanding. And she was very calm and sane."

"We sold our crop, our cow and our horse, and with this money as our 'stake' we left the farm when I was fifteen years

"My mother had a plan all thought out. My younger brother, Jesse, was to go to school all the time. But my elder brother, Robert, and I were to take turns, I was to work the first year and support the family, while he went to school. Then he was to work a year, while I went to school And so on. While we were waiting for school to m

open I found a job in a factory that made window weights. It was the hardest work I have ever done! I had to unload pigiron, handle the rough scrap-iron, help charge the cupolas with wood, coke, and iron and, with another man, carry the heavy ladles, brimming with melted iron, to pour into molds, to make the window weights and other castings. I wore old shoes with no laces in them, so that they could be kicked off easily when the hot iron would spill. My feet are peppered now with scars where the hot flakes of iron fell on them.

"Long afterward, the white man who was foreman over the sash weight foundry told me that I kept the shop going-simply by my singing. He would not let the other men sing. But he never stopt me.

"When I was seventeen years old I met Arthur Calhoun, a young negro who had been studying music at Oberlin, and who had taken a year off to earn money to go on with his studies. He was teaching in Chattanooga; and in order to earn a little extra he gave entertainments in the church I attended.

"Nevertheless, when my new friend tried to persuade me to train my voice, I wouldn't take him seriously. When he talked to my mother about it he had an even more discouraging reception. I only laughed at the idea; but she resented it.

"To her it was worse than nonsense. She was rather proud of me-a good, steady, hard-working boy, earning better wages than many older men received. She knew no colored people who made a living out of music, except those who sang and

played in dance-halls and places of that sort. She didn't want any boy of hers to take up that kind of life. So she and

my friend were decidedly at swords' points. "Then, one night," Hayes said, in a low voice that thrilled with feeling, "I had a sudden and startling revelation, the first of three great spiritual experiences which have come to me. It was the opening of a closed door. And through that opened door I-saw-dimly enough then, to be sure-yet I did see the first glimpse of the Purpose which is now my whole life.

ICHMOND, Va., Aug., 27.-

For the first time in the his city as far as is known, a discourage is to direct a torus.

"It happened in this way: Arthur Calhoun had told a white gentleman, living at Chattanooga, about me; and this man had kindly suggested that I come to his house some evening and sing for him. When my friend and I arrived we stood out in the hall, waiting for some people, who happened to be there, to leave. Of course, being negroes, we were not asked to come in until the coast was clear," he said, with a little smile which was quite without bitterness.

"And when we did go in," he went on, "the lady of the house, and her daughters, immediately left the room. But after I had sung a little while they were good enough to come back, one by

"When I had finished singing, the gentleman asked me if I had heard any of the great musicians. Of course I hadn't. I didn't even know about them! So he played some records on his gramaphone, and I listened to Caruso and Sembrich and Eames, and others of the world's famous singers.

"That night I was born again! It was as if a bell had been struck, that rang in my heart. And it has never ceased to ring there!

"It was a night in early autumn, I remember; and as we walked home together, Calhoun talked to me of my future. I was silent; but I, too, was thinking of my future. Groping through the strange emotions that had been stirred in my heart, I was catching at the realization that a been put here in this world to serve some great Purpose."

"You really mean that?" I asked. "You believe that your

and how I have been prepared to meet it. I have learned to

leave myself in the hands of the Great Something that has put

me here, to use me-if I will only let myself be used "

life has been directed by some higher Power?' "Absolutely!" was the earnest reply. "As I go on with my story you will see how each important crisis has been led up to,



HE ASPIRES TO VOICE HIS RACE

Roland Hayes, the negro who has sung for royalty and earned \$100,000 in one musical season, believes his mission calls him to Africa to absorb the soul of his people.

world in search of an education, with his share of the family savings-fifty dollars-in his pocket. He went almost "broke" on the way by the ill-advised financing of ten-cent concerts in pened. I had more opportunities to sing. I was beginning to colored churches—he shouldering the expenses and giving the church half the profits. At length he managed by a seeming miracle to get into Fisk University, at Nashville, through which he worked his way for four years. After that he went to Louisville and worked as a waiter in the Pendennis Club, where his voice won him the additional job of entertaining at club dinners. In that way he attracted the interest of Henry H. Putnam, of Boston, who afterward assisted him to have his voice trained in that city.

Always working hard for a meager living, he managed to take his mother to Boston. Miss Mullett quotes him as continuing:

"The big box we had brought from Chattanooga I sawed in two and made into a bed for my mother. And I bought some empty boxes, which served as a table, seats, and my own bed. That was all we had in our bare little rooms."

He looked around the handsomely furnished parlor of his suite at the high-priced New York hotel where he was then staying and I knew he was thinking of the contrast between that room and the one he had just described. As for me, I was remembering that I had heard, on good authority, that his net receipts for this season had been one hundred thousand dollars!

He was putting money by for a special purpose. He wanted to give some recitals; and he knew that probably, for a time a least, he would lose money on them. Finally he made the attempt—and lost seven hundred precious dollars! Nothing daunted, he gave another concert. And this time he made five hundred dollars. So he almost "broke even" on the two.

"Then," he told me, "I dared to do something which every one assured me was pure madness. I engaged Symphony Hall I had no financial backing; but I had some very kind friends. Mr. Hubbard, for instance, tried to dissuade me from my wild undertaking. But when he found I would not give it up, he did everything he could to help me.

"Not with money!" he added quickly. "I did not want, and I never have received, a single dollar of financial backing.

"But I did go to friends like Mr. Hubbard and ask them for their influence and to give me the names of people who might be willing to come to my concert. Then I studied the 'phone directory; and when I came to a name I liked I added it to my list.

When Hayes noticed my smile at this rather eccentric method

of finding possible patrons, he said:

"To me, names have great individuality. Very often a name suggests its owner's personality. I have a decided reaction to names; and with this as a guide I made out my list."

"It had not been easy for me to gain consent to use Symphony Hall. The Boston Symphony Orchestra is probably the most never in its history had its concert hall been engaged by a negro for a recital. I had long talks with the managers before the arrangement was finally settled.

I began to receive warnings and pleadings to abandon my 'wild was proposing to do; and some of the letters told me that a

negro ought not to do it.

"However, inside of two weeks, so many people-less timid or less bigoted, than these-had taken tickets, that I had my cleared two thousand dollars from that concert."

"What did your mother say to that?" I asked.

very wonderful. But-remember who you are!""

Quite often, during our conversation, Hayes would keep his The best they had to give was not good enough.

After much pleading with his mother, the boy started into the concerts, you know that he frequently does this while singing. It is as if he wanted to shut out all external influences to hear only some voice within himself, to see only some inner vision.

> His eyes were closed now, as he said: "Various things hapmake something of a reputation. But the n important happening was that I was brought very soon to the third great experience in my life.

that he had heard me in the East, and that he wanted the people standing, I am able to express, in my singing, what a white man out there to hear me. The result was that he arranged for me to expresses in his.

give a concert.

"The night of the recital a good many people came up to I get the same things which I get from their singing—but I also get something more. What is it?"

know what it was! I didn't know how to answer him. So I gained not assimilate us as we have them." time by saying that we couldn't talk, with so many people around, LILLIANE. TIBBS ENGAGED FOR but that I would come to see him the next day, if he would NICE AND MONTE CARLO ROLE permit me. He gave me his card and we made an appointment.

"That night, after I had gone to bed, I asked myself what he could have heard, in my singing, that was not in the singing of us a sew days since telling the story others. I hadn't been conscious of anything that was special to me. Was there really anything that was mine? If so, what was it? of recent successes of one of Washing

"Then, as I lay there half dozing, I suddenly asked myself: ton's brightest musical gems since 'Can it be something that was given to my forebears—to the crossing the high seas in the person people of my own race, away back in the beginning? Have we of Lillian Evan Tibbs, soprano solois some heritage from the past, a heritage that is ours and ours and former public schools music dialone? Have I my own small portion of that heritage? And if I rectress and teacher. News just recan help my race to give this, its special little contribution, to the sum of all human contributions to life, is that why I am here? Is that the Purpose behind all that I am and all that I am led to do? conveys the information that she has

"I found, that night, the clue to the plan by which my life been in get to sing an eneratic role was being directed. But I felt blind and helpless when I tried at Nice and thappear later on in the to use it. What did I know of myself, of my people? Here we Winter at Money are in America. We were lifted out of our old environment and high-brow resort known to all the set down here—aliens in body and in soul. Shreds and tatters world. of our ancient qualities still cling to us even now; but what was the original fabric like?

"I could not answer that question. And I said to myself that I would go back to the home of my people, to Africa, and try most height of vocal artistry on for to learn the secret of my race. So in April the next year—it was eign shores where d 1920—I went to England."

"But why to England?" I interrupted.

"I hadn't enough money to go to Africa," he said; "not enough to stay there, at any rate, and to support my mother. So thought I would try to open a path by giving concerts abroad, on my way to Africa.

"When I reached London, it was the time of the native up- of color. They certainly are crossing risings in the British possessions; and a man of my color was over the wide waters steadily since the dignified and conservative musical organization in America; and not very welcome in England. It was weeks—very long, hard triumphant successes of Roland weeks—before I could get a hearing. But on May 31, 1920, I gave the first of a series of many London recitals.

"Meanwhile, a better understanding was slowly coming to me. "The two thousand letters had scarcely been sent out, before I realized that if I went to Africa then, and if I did learn the secret of my people, if I could 'isolate' it, as the scientists say, scheme.' I was assured that no one of my race could do what I still I would not be prepared to do the work which has been Italy to continue her study and we given me to do. Poor and unknown, how could I get the world believe her to be one of the best to take the thing I wanted to give?"

In a spirit of prophecy, the negro singer exprest the belief that tutors. Success to Lillian Evan eight hundred dollars to pay for Symphony Hall and other in three years' time he would have reached the height of his Thos, is the sincere wish of all he expenses. The night of the concert the auditorium was crowded work of helping his people to make their own special contribution to the doors, and seven hundred persons were turned away. I to the history of human experience. He said to Miss Mullett:

"My people have been very shy about singing their crude little "Just what I told you a while ago," he replied. "She said, 'It's songs before white folks. They thought they would be laughed at-and they were! Their humble offering was only ridiculous.

eves closed while he was speaking. If you have heard one of his "And so they came to despise their own heritage. They tried

to copy white people, because it seemed that the white man's methods and standards must be the correct ones. They studied them and imitated them. Do you know why people, your people, tell me, as that man in California told me, that they get from my singing the same things which they get from the singing of white singers? And do you know why they get something else-something they do not understand?

"I believe I know. I am a negro; and we of my race have studied you; watched your reactions and tried to understand "A man wrote to me from Santa Monica in California, saying them; tried indeed to feel the same reactions! With this under-

"But," he went on very gently, "you have not been interested to know what we are thinking and feeling. We are a closed speak to me after it was over. Among them was a man who book to you. And when I put into my singing some echo of that said, 'I have heard all the famous singers. When I listen to you, which belongs especially to my race, you hear it—but you don't understand it. To you it is something alien, a message you can not interpret. But the truth is that the white people never allow "Well," said Hayes, looking at me now and smiling, "I did not themselves to come near enough to us to know us. They will

Interesting, gladsome news reached

All musical Weshington rejoices in her success in reaching the topability counts. cent statement that all prose color should go abroad to ited honor is sustained in this latest succes of another American musician Hayes, Abbie Mitchell, Will Marion and others more or less. Only recently Florence C. Talbert, from whom we may expect much sailed for rained vocalists of our group to ever o abroad for study under foreign

Music, Poetry and Hot - 1925. I.

Negro Songs without Music

The Negro and his Songs, a study of typical Negro Songs in the South, by Howard W. Odum and Guy B. Johnson. Chapel Hill: The University of North Carolina Press.

HE authors of this conscientious volume must in-

evitably fail to make their subject matter as interesting to a reader as it was to them, for the simple fact that they have been forced to confine themselves to the words of Negro songs alone, and to let the reader's imagination or memory fill in the gap of the music. It is a large gap. The words of Negro Songs are the smaller part of the interest they can have for us, and without the music the words are often pathetically barren. More than most folksongs, the improvisations of the Negro are founded on the melodies and harmonies of which they are but an accompaniment, an accompaniment which, Otakem by itself, does small justice to the talents/of the colored people who made them up. Mr. Odum and Mr. Johnson have collected the whole or scraps of hundreds of songs, some old, some new; religious songs, "social" songs, work songs, and without the magic of Negro voices they do not make very lively reading. Yet there is a kind of fascination in this curious collection, the kind of fascination that comes from looking at something on the surface very simple, often crude, often laughable, sometimes quaint, which, underneath, we probably do not understand or are likely never to understand. It is very easy to be superior, and smile at these Negro hymns, so flat and childish and hopeful and exaggerated, or to be sentimentally moved by their naïve longing and simplicity, but it is not easy to forget all the other songs and peoples we can compare them with and try to pierce beyond the words to the mind and soul of another race. The words amuse us, strike us as curious; the music is a rare, original gift, which we seem to have lost, which does not make us feel superior. Yet, as these songs are sung, the music and the words are inseparable partners, and listening to them we stand perplexed between our envy and our superiority.

But in the matter of religious songs we cannot always afford to feel superior. The Negro, while he combines the serious with the utterly ridiculous in hymns which stir him to the height of religious fervor, never naturally sinks to the bathos of some of the hymns of our own invention. These lines, an echo from the deserts of white hymn books, are exceptional, and were written by an educated Negro:

Blessed hope, how it shines in our sorrows Like the star over Bethlehem's plain.

How much to be preferred is the less educated, but far more genuine

Ef you want to see old Satan run Jes fire off dat gospel gun which is in a vein typical of the religious songs of the Negro when he is left to himself. Yet we cannot leave him to himself, and he wants to be educated. Probably it is unavoidable that the first stage of that education should be partly imitation of the feeblest of our own efforts. How is he to educate himself, in the midst of a white civilization, without losing forever some of his own richest gifts and copying some of our leanest ones? Is there any way for him to leave behind the homely childishness of the "gospel gun" without at once landing on the

saccharine plains of Bethlehem? As he becomes more and more educated, goes to indoor services in increasingly Americanized chapels, abandons the frenzied improvisation of the author meeting, reads out of stereotyped hymn books instead of helping the preacher out with new words will he not lose something with the disappearance of songs like

Sinner die, sinner die Sinner dies wid his head hung down Sinner die, sinner die Sinner die in de midnight dew

and is there not something unconsciously true in the couplet and the refrain-

This kind er religion is better than gold It's better felt than ever told An' it jus' suits me.

The chapters on the Social Songs in this book make us realize that we in the North have heard a few spirituals, a few Broadway blues of uncertain derivation, but that there is a whole field of songs we never hear sung and never even hear about. In this instance we are even more in the dark for lack of the music, and can only guess that five or six stanzas which in cold print are rather dreary jingles would, if sung, strike as something magnificently rich and strange. But a few lines here and there stand out—"Oh, look down dat lonesome road and cry," "Learn me to let all women alone," "I got de blues, but too damn mean to cry," and a few stanzas, such as the carefree nonsense of

Womens in Iowy dey heard de news, Wrote it down on ole red shoes

or the apt self-description of

Nigger be nigger, whatever he do: Tie red ribbon 'round toe of his shoe, Jerk his vest on over his coat, Snatch his britches up 'round his throat, Singin high-stepper, Lawd, you shall be free.

Not much is sung about the white man, apparently, though there are echoes of the Jim Crow car in

Well, I'm goin' to buy me a little railroad of my own; Ain't goin' to let nobody ride but the chocolate to the bone.

and, in the work-songs, the melancholy

White man sho' to bring Nigger out behin'

or the more savage

Well, if I had my weight in line I'd whip my captain till I went stone-blind.

Are there any other people in this country who sing as they work? And do Negroes imported from Alabama sing in Pittsburgh rolling mills? Will their gift die out, and the sunny imagination and melody which has softened so many of their hard days give way to sullen silence?

In the South they still sing. While one regrets that the music cannot be given to us in a book, one must realize too that printed music could not capture the highest gift

of the Negro, his spontaneity. Songs start from nothing, from the loading of a truck, the possession of a banjo, the half remembered line of a hymn, and grow in an hour, never to be exactly repeated. The mood dies, the gang is dispersed, the old song reborn, changed, forgotten and born again, according to the moment's company and their desire. Other nations, peasants, have had this gift, and factories have seen it die until only a few old people are coaxed by sociologists and folk-lore collectors to hum a fragment of their youth. As collected, some of it is art, some of it only a curiosity. It is important that the art should not perish, and the melancholy, whimsical, unconscious music be preserved, bottled even, and canned in phonograph records for us, who cannot sing of ourselves, to admire and regret. The songs may live, but the best thing of all, the free impulse, the pattern of careless voices, happily inventing as they go, if it dies cannot be resurrected. The value of this kind of music is human more than artistic. And here, id our machine standardized country, we have a golden source of our own. The question is how to keep it flowing ROBERT LATTEL

INDS PLACE IN OPERA IN EUROPE

Ime. Lillian Evans Tibbs of Washington Makes Hit in Nice While Singing "Lakme"

By Lester A. Walton

American Negroes have been meetng with signal success abroad in concert work, musical comedy and raudeville. They have helped to popularize jazz il European capitals. The latest to win acclaim in a foreign and is Mme. Lillian Evans Tibbs, coloratura soprano of Washington, coached with Frank La Forge, the has invaded grand opera.

Last March Mme. Tibbs made her ebut at Nice in the French opera, Lakme," appearing in the princiof role. She was supported by Jean larny and M. Baldone of the Paris opera. She has been engaged to sing n grand opera at Nice and Monte Caro for the next three seasons.

Race Well Known

This American singer's race is well own and she does nothing to hide it. er stage name in France is Mmc. anti. After her debut the Cote sure, of Nice, said: "Mme, Evanti, loratura soprano, makes debut in sera in 'Lakme' with great success. Ster the 'Bell Song' the audience are her a most enthusiastice ovan. Mme. Evanti possesses all the litles for an eminent career, being musician as well as possessing a rening qualities of the lyric and true Two years ago Mme. Tibbe

Negro in Grand Opera



MHE LILLIAN EVANS TIBBS ...

temporary residence in New York and teacher-composer, who speaks of her as "a very excellent singer with a well-controlled voice and fine diction."

One of the members of her race to predict for her an artistic career of true and lasting value was Harry T. Burleigh. He urged her to go broad. Heading the importunities of relatives, friends and admirers, Mme. Tibbs sailed for Paris in June, 1924.

She at once became the pupil of Mme., Ritter-Ciampi, one of France's foremost grand opera singers and teachers, and took lessons in acting from M. Gaston Dupins. She first attracted favorable attention by giving we concerts in the salon of Mme. Joseph Salmon with the violinist, the Marquise de Casa Fuerte. She sang in French. She was invited to give radio concerts with Madeline de Valmalette, known as "the best woman pianist in Paris."

Convinced that her gifted pupil was estined to become a grand ope tar, Mme. Ritter-Ciampi did the unisual by having the Negro singer cast an important operatic role within s than a year after she had taken up her studies in France. While singing in grand opera, Mme. Tibbs continued her studies under Mme Ritter-Clampi, which will be resumed when she returns to Paris next month,

On Visit Home

Mme. Tibbs, who is back home in short visit, is the wife of Roy 1. ibbs, professor of music at Howard niversity, and daughter of the late V. Bruce Evans, who was a principal

he is a graduate of Howard University. For several years she appeared in recitals before Negro audiences throughout the country

Before sailing for France she will give a song recital at the International House, No. 500 Riverside Drive, for the Fisk University Endowment Fund. Y. C. HERALD TRIB

sk singers Appear November 2 at Town Hall: How They Fared Abroad

ing world solely on its musical merits.

spring there were so many demands

for return engagements that their time

in this country had to be cut to three

or four months in order to allow them.

to cross the ocean again soon after

the first of the year. They were in-

June, and were honored guests at a re-

brook and the Earl of Shaftesbury.

to hear them and tells of the tremen-

On their European tour of the past

After a stimulating successful seathe Fisk Jubilee Singers are back in the singers went to Europe and the the United States for a short season Orient, and their reception by Queen and will give a concert at Town Hall Victoria, the German Emperor and on Monday evening, November 2, be other potentates undoubtedly aided in fore starting on a tour of the country, establishing them stronger in the in-The recent surge of interest on the terests of their own land. Their popupart of the general public, as well as larity has never died, although for a critical musicians, in the spirituals and few years between that early date and folk songs of the American Negro has recent years they were inactive. Durgiven an increased importance to the ing that time the music department at work of this group of singers, now in Fisk has become a center for collecttheir third generation. It is one of ing and studying the words and melotheir greatest satisfactions that audi- dies used in various parts of the South, ences in this country are coming to and the Jubilee Singers now, instead take the same attitude toward their of being students, are thoroughly music that they have always found trained alumni of the university, which on the other side of the Atlantic, a has developed many of the best Negro valuation of it as music and of them- ingers the world has heard. Although selves as musicians rather than one be proceeds of the concerts go to the based partly upon a sentimental inter- niversity, as they always have done, based partly upon a sentimental interest, in which curiosity for a novelty had a place.

The Fisk Jubilee Singers had their the singers is given to the music-lovstart in 1871, when Professor George L. White, of Fisk University, recognized in the religious and plantation melodies brought by the students a cultural force which would aid in bringing to the white people a better understanding of their spirit and talents. It was true, also, that Fisk University, established at Nashville, Tenn., in 1865, to educate the freedman, was sorely in need of funds and saw in such an orfinance its work. When the company started for its first engagements it took just enough money to pay railroad fares to the first town and that left exactly \$50 in the university treasary. They were known at first only as 'a band of colored Christian singers," but one night in Columbus, Ohio, Professor White had the inspiration for the name which they have carried ever since. The "year of jubilee," mentioned in Leviticus, had always been the favorite figure of speech into which the Negroes put their prayers and

The spirituals on the Town Hall prorram will all be new to New York suidences. They are old, of course born in the days of slavery, most of them, but they have been resurrected from the riches of forgotten and neglected Negro wasic.

New York has a particular interest in these singers and their university.

in their French audiences and critics; who listened to them with the same standard of criticism they would apply to any artists. The critics rose to heights of praise after their first concert, and M. Vuillmores, considered the world authority on felk songs, spoke of their work as a revelation in that field.

"Never for an instant were they looked upon as 'entertainers'." Mme. Gauthier says. "They were musicians, recognized and judged as such."

Their second Paris concert required a larger auditorium, and every seat was sold in that, with the result that when they return this winter they will sing in the Opera.

"It is a deep source of joy to us," James A. Myers, the leader of the quintet, declares, "to find the new valuation now set on our work in our own country. We are wholly appreciative of the ere are no longer any appeals for encouragement always given the Fisk and or collections, and the work of Singers, but it took into account a encouragement always given the Fisk background of sympathy and a desire to help us, which was splendid, but resulted in some discount of us as musicians. This is disappearing, and we find instead the titius we so enjoyed in Europe, of a side ag our work on because of the New York members on the board of trustees, of which Paul D. Cravath is chairman. The membership of the board includes A. F. Beard. vited to sing before the royal family of Great Britain at Windsor Castle in George L. Cady, Charles E. Haydock, L. Hollingsworth Wood, William H. ganization an opportunity to help ception given afterward by King George Baldwin, Thomas Jesse Jones, Samuel and Queen Mary, who took the occa- Sachs and Frank L. Polk of New York, sion to thank them personally for the with scattered representation from pleasure their singing had given. They other parts of the country.

also gave concerts with Mme. Eva Gau- The members of the present quintel thier at the homes of Lord Beaver- of Fisk Singers are Mr. and Mrs. James A. Myers, Horatio O'Bancon, Car. Mme. Gauthier later crossed to Paris Barbour and Ludie D Collins.

dous enthusiasm their singing aroused Violin and Song Recital its mutical merit. This is true not At the Educational A At the Educational Allie only of our singing, but of all true

Negro music and the work of all good of the violinists selected in last June Barbara Lull, violinist, who was o Negro musicians. The spirituals are Stadium Auditions, and Vivian Hart, being given a rank and a place of their soprano, will appear to-night at 8:15 own, with a realization of their having in the Straus Auditorium of the Eduhopes for emancipation. Their year of some basic place in America's contributions had come this little band of bution to the music of the world. Dvorak's 'New World Symphony,' in growth of it. And the Fisk Jubilee which he includes themes from the Singers they became.

It was in that same year after a from Harry Burleigh, is one instance.

It was in that same year after a from Harry Burleigh, is one instance.

Miss Hart will give songs by Hands!

Miss Hart will give songs by Han and Grieg, the Mad Scene Jr

Denishawns at the tadium in the outlying districts. Every year if

at the Lewisohn Stadium this monic Orchestra at the Stadium conthe appearances of these noted certs this season, is said to possess a concerts, under the direction of Edwin ancers mark the first dance programs phenomenal voice. She won in a contest Franko Goldman, will feature three proo be given at the Stadium and also the with 300 other singers. Brief sketches trans of special music. On Monday are well performances by Miss St. Denis, are given of five more St. July 13, the entire program will be devoted to the works of French composers of the stadium on fuesday and Wedness are steered and Clarence Adler. For the stadium on fuesday and Wedness are steered and Clarence Adler. For the stadium on fuesday and Wedness as two years she has been a pupil of fully 18, the first half of the program will be devoted to the works of Richard will day evenings, and in case of rain on sither evening they will a pear later in the week. The program of the program appearance will be her first in her nappearance will be her first in her nappearance will be accompanied by the augmented Philharmonic Orchestra of 110 musicians, conducted by Clifford Vaughan, musical director for the Denishary Associated for the program and will be accompanied by the augmented Philharmonic Cital.

Nina Wulfe, another New Yorker, first studied the violin with her father, and the Denishary Associated for the program appearance will be her first in her nappearance will be devoted to the works of Richard Wagner. The other two concerts of the week will be miscellaneous in character Soloists for the coming week are Waine Kauppi, cornetts; Helena Marsh, contacter studied the violin with her father, and Lotta Madden, soprano.

Ilgenfritz, Brahms, Liszt, Schuman and Strauss, numerous chereseevel to the program of operatic excerpts, with as made several concert appearances in lights, scenery and costumes. Mr. John-

The Stadium concerts on the other that time. whits of the week will be conducted by L'Arlesienne" suite of Bizet, and the 1920. Ride of the Valkyries complete the program. On Monday evening there will be Cal., and was encouraged to study for allso for the opening concert of the r Strings, and the Slavic March.

voted to Wagner and Beethoven. The York. Agnerian selections will include "Rien. Nicholas Berezowsky and Boris Koutventh Symphony concludes the prosoloist.

Moussorgsky's "A Night on Bald The United Community Choral Club Tountain" has its first Stadium par will give the first of a series of Summer rmance on Friday evening on a propperas and concerts Saturday night, July am including also Tchaikovsky 18, at the Lenox Hill Neighborhood Asourth Symphony, Schubert's "Rosasociation, 511 East Sixty-ninth Street. unde" Overture, Stravinsky's "Fire" Cavalleria Rusticana" will be given orks" and the "Wiener Blut" waltzewith Ottone Pesce as conductor. M.

Russo is director of this choral society. Saturday evening's program comprise which is composed of fifty members and nsky-Korsakoff's Spanish Caprice which conducts its rehearsals at the Prize Song from "Die Meister United Community House, at 316 East nger," three popular melodies oSixty-third Street. The United Comrcy Grainger, the Gluck-Mottl Ballemunity House is a part of the Lenox ilte, Dvorak's two waltzes for string Hill Neighborhood Association.

stra, and Liszt's "Preludes." A mission of the United Community The Stadium management announce Choral Club is to make operas and conperformances of Bestheven's Nintherts more accessible to lovers of music

O programs by Ruth St. Denis Sympnony with soloises and chords for the benefit of older people who find with Ted Shawn and the Deni- the third week of the Stadium concerts it difficult to come to New York. It also

of the Stadium concert programs soprano, who will sing with the Philhar-each year in New York City theatres.

ind Strauss, numerous divertissements as made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning as made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearances in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearance in lights, scenery and costumes. Mr. Johnind "Straussiana," a choreographic learning is made several concert appearance in lights, scenery and costumes is made several concert appearance in lights, scenery and costumes is made several concert appear

willem Van Hoogstraten, who will offer certgoers. She made her public début at the age of 7, and at the age of 11 bedeard at the opening Philharmonic concert in the past season. The popular she married eight years later. Miss

Bacon made her New York début in Dusolina Giannini has been engaged to the opening of Philharmonic conservation of the past season. The popular she married eight years later. Miss

Bacon made her New York début in Dusolina Giannini has been engaged to the opening concert of the Past.

Tchaikovsky program, which includes career as a violinist by Ysaye. She Gewandhaus Orchestra in Leipzig. Willthe "Pathetic" Symphony, the "Nut. studied with Leopold Lucr in New York helm Furtwaengler will be the conduche "Pathetic" Symphony, the "Nut and has played in England, Helland, will give Berlin and Hamburg recital Germany and other European countries in the Fall. Thursday evening's program will be She never has played publicly in New

Overture, two excerpts from "Diesen both are members of symphony or-elstersinger" and the first Stadium thestra, the former being a violinist in rmance of the love scene (Art II) he New York Philharmonic and the Pristan und Isolde, in the aristter in the Philadelphia Orchestra. angement of Anton Seidl. Beethoven Neither has appeared in New York as a

shawn Dancers, will be features Marion Anderson, the colored mezzo-as well as giving several perturbations

Katherine Bacon is a young English balcony scene from "Romeo and Juli-

for the opening concert of the Berlin



JUL 2 - 1925

NEGRO MELODY.

Marion Anderson, Mezzo-Soprano, Winner at the Stadium Auditions and Charlotte, N. C., Observer negro melody. The Observer had given ev ence of it early in the World War enlistment days, in the battle cry of a Southern negro regi-HE Observer has long maintained that never let the flag hit the ground, hit the the finest melody of all time is that ground, hit the ground." This is what the incorporated in the songs of the plan author describes as the "communal compositation negroes in the older days of thetion," and the colored folk are continually a

South. And this character of melody L. Mrs. C. P. McGowan, who has done so distinct and excellent above all others much to preserve the "spirituals," relates a yet survives among the colored people one of the most beautiful she has ever heard The finest singing in the land today is to be spontaneous outbreak of petition to the great heard in any negro church in the country and Mausa" after the cyclone of 1911, an appeal heard in any negro churches in the city. Therethe refrain to which was: "Lord, don' let d n many of the negro churches in the cuty. There the refrain to which was: Lord, don let do cas some to hand a recent publication by Reed win' blow here no mo'." Then the cook told Smith, in shape of a bulletin of the University her one Monday morning in the early days of South Carolina, in which there is an elab the World War, of "de gran' hym dey let loose orate incorporation of the traditional balls deen church las night." She explained that

nest; and all de eggs but one is NEW WORK CITY POST , and it were black."

(Congregation chanting in unison:)

"Wild goose nest Wild goose nest,

ongregation:)

"Wild goose nest, Wild goose nest, Wild goose nest."

(Sister Peggy goes and returns.)

Sister Peggy. "Brother Hickman, I traveled de wild goose nest, and de road been long nd de road been rough, and I come to de ild goose nest."

(Voices from the congregation.) "Tell us. ster!"

(All chanting:)

"Wild goose nest, Wild goose nest, Wild goose nest."

And de nest been soft with feathers From de wild goose breast,

"Wild goose breast, Wild goose breast, Wild goose breast,

And all de eggs been white but one, And it still were black."

Leader: "Go back, Sister Peggy, go back in wilderness and seek again for a determinaon. There is still work to be done. Go and ty and seek, sister, till all the eggs in the who feel just as Mr. Shillady does. But ld goose nest is white."

Congregation (in unison:) "Wild goose nest, Wild goose nest,

Wild goose nest."

(Sister Peggy goes and returns for the third 500 PS ON

Leader: "What you find, Sister Peggy?" Sister Peggy: "Brother, I have been to de lid goose nest, and all de eggs is white! All negroes, in which so much that is chareggs is white!"

Leader: "My sister, you has reach a dermination in your long travel and your labors done. Rise, sister, your journey is done." Congregation (in unison:)

"Wild goose nest, Wild goose nest, Wild goose nest."

Not only is the negro particularly apt in imovisation of words, but in the melody to sich the words are set, for all'negro "musi-I" inspirations are of the melodious kind.

The publication by the South Carolina Uniity proves a valuable contribution to the inherity for their work; indeed in the in ollection of the d fairly comple m all its dramatic, lyrio and narrative civilization in the way of songs, particu ts and the

JUNE 29, 1925 COCORDO GIRL SCOUTS WIN SONG CONTEST

Wild goose nest."

The only colored troop of girl leader: "Sister, go back in de wilderness sooms if Springfield Mans, where and pray some more. Go seek again till all there are 1,000 first sooms alto eggs in de wild geose nest is white."

gethere contest stants 12 other troops on greation: contest against 12 other troops.
The colored girls sang James
Weldon Johnson's Meson National
Anthem, set to music by his broth-

er. J. Rosamond Johnson.

A Righteous Protest.

A protest against permitting the singing of Negro spirituals along Broadway, in legro musical comedies and in cafes and night clubs, is made in a letter to the New York papers signed by one John R. Shillady He says in part:

These folk songs of a race are precious heritages of an indigenous culture and, when rendered feelingly. under appropriate conditions as to time and place, are rarely beautiful. To sing them with intent to make 'merry hollday' at comedy theaters is sadly to pervert their purpose and is as inappropriate as it would be to jazz or dance a jig at a funeral ceremony."

There are plenty of people hereabouts unfortunately a satisfactory method has yet to be discovered of surpressing people who do the kind of things against which he rightly complains.

growy of the songs of American acteristic of the race is revealed, has been laid, and at least a part of the superstructure reared by two professors in the Uniersity of North Carolina, whose "The Songs" (University of North Carolina Press \$3) comes as a most we ome addition to previous volumes of fol ore and folk song. Professors Howard W Odum and Guy B. Johnson have covered a part of the territory thoroughly and have furnished illuminating comment for their selections. They do not claim any sort o finality for their work; indeed in the in the hallad is discussed preserving their rich contribution to ou larly the spirituals, which are rapi y coming into their own all over t country, and work songs, some of whi have made their appearance on conprograms in New York and elsewhe many of which remain little known entirely unexploited

review written some months of the West Virginia Folk Lore siety's splendid volume of "Folk Songs the South" we remarked upon the shor mous wealth of songs to be found amon the negroes. The work begun by Pr ssors Odum and Johnson will be carrie further by a forthcoming volume arrange and edited by Dorothy Scarborough, which should be along in a few weeks. Th field will not be exhausted for a long tim to come, but those who plan work in must hurry, for, as Professor Odum poin out, changing conditions are stilling ti songs, and since they have never be written down by their singers, when or they cease to be sung they will pass out Odum and Johnson, with other names forever. The spirituals have been much

M ost of the songs consected by Fro-fessor. Odum and his assistants vigor about it that are out of place in our came from North Mississippi and North over-refined civilization. But there are Georgia. This, of course, leaves a largeolenty of songs that may be printed and virgin territory. The Mississippi Deltathat are in every way worthy of preserve country, for example, where, on the greatfion. In time these collections will become cotton plantations, the negro still lives repositories of a vast amount of invalu-largely untouched by outside influences able lore that would otherwise be lost en is rich in song, as we can recall from irely. our own young days. A careful reading of the specimens in the Odum-Johnson flashes vividly into the memory, andfatal. others of Saturday nights in the "quarter" on a plantation, with black singers MARGARET KENNEDY, the young gathered about an open fireplace, their English novelist whose "The Conongs interspersed with breakdowns stant Nymph" is the best seller, and has as only a negro can play it.

well. The discussion of the songs is dipearing the end of another vided into three parts religious, song pleasant news, too. vided into three parts—religious, sons social songs, and work songs, with abur dant illustrations in each division an thorough analyses. The sociological an sychological value of the songs of sople so given to expressing itself in usic need not be emphasized anew, but those who know the negro and those

lies Scarborough's purpose, we believe, actude the music of many of the sor has gathered, which will greatly ance the value of her collection; ti um Johnson volume is without any s s for its specimens, but since its pr y purpose is to open the way for fur isr work, and to help interpret negr haracter through his songs, this defl ency may be readily enough excused.

F THAT raffish ballad, "Frankle and

distributed of all American folk song

Johnnie," one of the most widely

one specimen is printed by Profeszor petter looked after than the secular sories. There is a fine version in the West Vi sinia collection, and a good-sized volum it is fortunate that such negro composers might be made of the variations on this series of the variations on this series with the series of the made of the variations on this series with the series of the series interesting compositions are too vulgar fo OST of the songs collected by Pro publication; his frank concern with ma

THE University of North Carolina and collection reveals the fact that some of I the editors of the book under consid the best known songs of the Delia areeration are so be congratulated for the omitted. They come back to us bystart they have made; further volumes snatches only, a line or two and a strayglong the same line are promised shortly bit of tune . . . a picture of a rag- a bibliography and index add to the use ged young musicianer walking along afuiness of the Odum-Johnson volume. It back street in some small town, "pickingwill be observed from the bibliograph; his box," that is, playing the guitar swangthat, considering the size of the field and about his neck and singing, as he shuf-the importance of the work to be done des along, of women, of crap games, ofthere, very little has been accomplished work, of his lorn condition in the world-And delay, as we have suggested, will be

danced to hands clapped in rhythm, and been for several months, will shortly have the litting music of a harmonic, played a story, "Young Love," in the Cosmopoliian magazine. Michael Arien is also down THE Negro and His Songs' is ex or some stories in the same magazine, and charles Norris will do a serial, the title for comment is thoughtful and interesting bit of literary goes we somehow came by there is evidence not only of carefuls that Isabel Paterson, whose "The Sing study but of sympathetic appreciation as me Season's we liked so unreservedly; i

Mesic, Poetry and Aut-1925.

WORLD PAYS TRIBL An' He never said a mumblin' word. UTE TO RACE THAT PRODUCED SPIR-ITUALS

Commenting upon the recently lished "Book of American Negro rituals," the New York World ed-riedy pays a biblite to the rage of Child House such leags. The . World editorial, of Thursday,

et. 8, le as pillores: 2 3 pirituale. At last there appears a satisfactoedition of Negro Spirituals. It is The Book of American Negro To the Editor of The New York Times:

I, was greatly interested in reading The Associated Press dispatch sent from Birming-ham. Ala., on Sept. 28, which tells of the National Association for the Ad. ntelligence with which this book is ut together. Mr. Johnson has seid had them decently printed. With e aid of Messrs. J. Rosamond Johnn and Lawrence Brown he has res the melodies. And he offers in a

in singing together.

But what elemental poetry, what corgous music! Reading these songs wer, one is transported back to half-emembered things, a countryside at willight, a little Negro church back in the pines, and floating over the tillness a haunting chant which goes in unceasingly until far in the night, and which has in it something that we ho listen never attain to. The edor is apologetic about the poetry, at to the white ear it has an irrelegation of each. Many members of the Many members of th te to the race which could produce stible charm. Here is a typical pecimen:

ley crucified my Lord,

An' He never said a mumblin' word ey crucified my Lord,

An' He never said a mumblin' word. ot a word-not a word-not a word

ey pierced Him in the side. An' He never said a mumblin' wor ey pierced Him in the side.

Not a word-not a word-not a word.

De blood came twinklin' down, An' He never said a mumblin' word. De blood came twinklin' down.

An' He never said a mumblin' word. Not a word-not a word-not a word Poetry like this, with the musi that goes with it, touches the stars Let us doff our hats to the race that brought it into being.

NEGRO SPIRITUALS.

Fisk University Arranges Concerts to Show Their Music Merits.

To the Editor of The New York Times:

ancement of Colored People. Only already been accepted as a valuable part of ne who has waded through many the world's great store of music, and it is sigtched editions can appreciate the nificant that these melodies have an even NEGRO TENOR STIRS VIENNA more enthusiastic reception from the audi-

ences of Europe than in the United States.

It was Fisk University that introduced ted his songs with discrimination these negro songs to the world in the '70s, when the Fisk Jubilee Singers toured the United States and made two trips to England and the Continent. Later they went to Australia and New Zealand. The original ptured authentic harmonies, as band of singers was composed of students uch a part of the complete effect and this practice was followed by Hampton Tuskegee and the other schools; but in re cent years Fisk and some of the other instiprief introduction a more plausible tutions have used mature graduates who spexplanation of the origin of this mu- cialize in these songs and are experienced in singing together.

experiment. It has been the practice of the negro schools and colleges to use their singers is an essential part of their campaigns for

in other cities. Naturally, the proceeds will and marked expressive effectiveness thus also with the Volga Boat Sons Occasional slight foughness of tone, too proved very miner matters in an eventage performance of unusual merit. A group of spirituals presented, in the effect of two reasons. The first is that the Pisk Jubilee Singers have won a real success in the music status and the Charlot Along" by J. Rosamend Jo in Sons, simple, effective settings and stone with a beautiful rhythmic swing by Bledsoe. Wooding's setting of the effective settings and stone with a beautiful rhythmic swing by Bledsoe. Wooding's setting of the effective settings and stone with a beautiful rhythmic swing by Bledsoe. Wooding's setting of the effective settings and stone stone effective settings and stone effective settings and ston

n the frequency with which they appear on the programs of many of our best concert ters as well as in the attention which is seing given to them by the publishers.

PAUL D. CRAVATH. Chairman Fisk University Board of Trus-

New York, Oct. 1, 1925. TEA. (0):4.4 SIGN BY 1 OCTOBER 9, 1925

Roland Hayes Scores Phenomena Success in His People's Spirituals. Copyright, 1925, by The New York Times Compa

By Wireless to THE NEW YORK TIMES. VIENNA, Oct. 8.-Roland Haye American negro tenor, tonight gave concert here that was a sensational success. He sang numbers from Beethoven, Schubert and Brahms, but earned his greatest applause with an assortment of neggo spirituals, the audience insisting on a repetition of each.

Many members of the Vienna Amer-

Bledsoe, barytone, whose previous appearances had shown the pleasing combination of a good voice and interpretative ability, gave his third re-

pretative ability, gave his third reas an essential part of their campaigns for
financing their educational work. In other
words, the singers have appeared almost exclusively in churches and private homes, and
to ome extent their music has been subordinated to the appeal for money.

We at Fisk believe that the time has come
to give these songs to the music-loving world
an their musical merits. We have therefore
engaged an experienced concert manager,
who has arranged for encerts in the Town
Hall on the evening of Nov. 2, and at the
Academy of Music, Brooklyn, on the evening
of Nov. 12. Concerts are also being booked

Society Startles Paris

Bopularity of Tiny Dive, Where Plantation Melodies Thrill. Provides Evolution Problem in Spendthrift World.

By Universal Service. PARIS .- With the evolution of mankind holding the center of the stage in the Tennessee mountains, society's own small problem of evolution is exciting the spendthrift world on Montmartre hill.

Society's effort to uphold the Biblical teaching that all races and creeds are brothers has a startling demonstration nightly on Rue Pigalle, Paris' steepest and craziest street.

FRENCH AMAZED.

In a tiny room, chokeful of tosmoke and champagne bacco fumes, "fashionable" people are guests of an American colored Castic; playwrights, Russian woman, whose sumptuous mode of princes and ostentatious members

living has amazed even the French, of America's alimony sisterhood.

Last night in 'Florence's," as Flor nce, an American colored the tiny dive is called, there were eight or ten tables filled with that the Prince of Wales visites people who tonight will strut at the her establishment three times, swagger dinner dance at the Ritz. thrilling to the plantation melodies.

There was Reginald Vanderbilt,

with Gloria, his wife, and her sister Mrs. Thelma Converse. A yard away was Crane Gartz, whose sen-sational escape from Pola Negri afforded Hollywood a week's gossip. Fanny Ward, the girlish grandmother, with her effervescent husband, Jack Dean, had a table adpoining.

MISS LATIMER THERE.

Vera "Kittens" Latimer, of Long Island and Broadway, Phillip Plant, America's this I richest heir, whose marriage plans have evi-



Reginald Vanderbilt.

Mrs. Reginald Vanderbilt.

dently gone awry, and Erskine Gwynne, a Vanderbilt nephew were also there.

There were Mrs. Helen Have meyer, recently divorced; Billy Reardon, former partner of Irene



MRS. THELMA CONVERSE.

NEW BOOK OF NEGRO SPIRITUALS

At last there appears a satisfactory edition of egro spirituals. It is called "The Book of Amerian Negro Spirituals," and it has been edited by lames Weldon Johnson, Secretary of the National Association for the Advancement of Colored Peoole. Only one who has waded through many botched editions can appreciate the intelligence with which this book is put together. Mr. Johnson has selected his songs with discrimination and had them decently printed. With the aid of Messrs. I. Rosamond Johnson and Lawrence Brown he has recaptured authentic harmonies, as much a art of the complete effect as the melodies. And he offers in a brief introduction a more plausible explanation of the origin of this music than all he learned commentators since the Civil War.

But what elemental poetry, what gorgeous music! leading these songs over, one is transported back o half-remembered things: a countryside at twilight, a little Negro church back in the pines, and foating over the stillness a haunting chant which goes on unceasingly until far in the night and which has in it something that we who listen never attain to. The editor is apologetic about he poetry, but to the white ear it has an irresistible charm. Here is a typical specimen:

Dey crucified my Lord. An' He never said a mumblin' word. Dev crucified my Lord.

An' He never said a mumblin' word. Not a word-not a word-not a word.

Dey pierced Him in the side, An' He never said a mumblin' word. Dey pierced Him in the side, An' He never said a mumblin' word. Not a word-not a word-not a word.

De blood came, twinklin' down, An' He never said a mumblin' word. De blood came twinklin' down. An' He never said a mumblin' word. Not a word-not a word-not a word.

Poetry like this, with the music that goes with t touches the stars. Let us doff our hats to the ce that brought it into being.

MEGGO STORY OF THE

ok University Arrenges Co Show Their Much Merita

the Militer of The Nove Tork Times: colated by a dispetch sent from H.

Alk, on Sopt. 25 which talk
orts to preserve the tamons validate reen accepted on a valuable

ese negro sungs to the world in the '70a VEW when the Fisk Jubilee Singers toured t United States and made two trips to Eng-land and the Continent: Later they went to Australia and New Zealand. The original band of singers was composed of students, and this practice was followed by Hampton, Tuakeree and the other schools; but in recent years Fisk and some of the other institutions have used mature graduates who specialize in these songs and are experienced

The Music Department at Fisk has become centre for collecting and studying the melodies and words used in various parts of the South; and it was during his four years of training at Fisk that Roland Hayes develed his understanding of and love for these imple melodies which he uses so effectively in his concert programs.

The folksongs of the American negro are primarily group songs, and are best rendered by the blending of several voices. There were some thirty boys and girls in the original band of Fisk Jubilee Singers; later the number was reduced to nine, and now it is a quintet. Hampton and Tuskersa use quartets to good advantage.

Fisk University is now making a significant experiment. It has been the practice of the negro schools and colleges to use their singer as an essential part of their campaigns for financing their educational work. In other words, the singers have appeared almost & clusively in churches and private homes, and to some extent their music has been subordi-

nated to the appeal for money.

We at Fisk believe that the time has se to give these songs to the music-loving world on their musical merits. We have therefore engaged an experienced concert manage who has arranged for concerts in the Tow Hall on the evening of Nov. 2, and at the Academy of Music, Brooklyn, on the evening of Nov. 12. Concerts are also being b in other cities. Naturally, the proceeds will go to Fisk University, but there will be no appeals or collections, and the tickets will be sold through the box office at advertised

We are encouraged to believe that this experiment will be well received for two reaers have won a real success in the r seasons of England and the Continent for the last two years. Their command performance at Windsor Castle last June and their conerts in the Salle Gaveau, Paris, and in Ber in were in the best tradition of the original band of jubilee singers of a half century are when Queen Victoria's interest brought them

The other reason is the growing American interest in these folksongs, which is reflected in the frequency with which they appear on the programs of many of our best concer gers as well as in the attention which

PAUL D. CRAVATH airman Flak University Board of To

New York, Oct. 1, 1925.

Reland Hayes Sings.

Not many singers offer programs as rell arranged and as thoughtfully interreted as that given by Boland Hayes last night in Carnegie Hall, The opening aria, "Tail e contanti sono," was the nposition of the II-year-old Mozar of wrote it in honor of the Archbisho dismund of Salaburg. There was mup of unfamilian songs by Hus

wolf, three songs by Charles Tominwon Griffee, the composer whose untimely death was an irreparable loss to
American art, and finally a group of
Beart spirituals in which Mr. Hayes
was accompanied by William Lawrence,
the excellent musician and planist, and
by a string quartet of colored players.

The performance of Mozart's music
sumphasized the tenor's appreciation of
the classic style. Mr. Hayes demonstrated these things by means of a voice
of limited ranga and sonority, which, as
natual, he employed with admirable mitsicianship. The aria served as a vehicle
for the singer's art rather than as smolional music. What more could be arpeeted, even from an eleven-year-old
genius? The wonder is the sure sense
form and the intuitive symmetry of the
child Mozart's melodic conception—quadities clearly revealed by the songs b
Wolf. Singers, especially those who as
dress the great public rather tha
selected groups of music-lovers, are in
clined to fight shy of the choicer are
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Wolf. Hayes deserved special commen
dation for his selection of the songs b
Wolf. Singers, especially those who as
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selected groups of music-lovers, are in
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Wolf. Singers, especially those who as
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of the server. Fash
of the server. Fash
of the server.

instead on a logio is is doubtful # 0 8 8 whether his recital at Carnegie Hall

hear them, but Mr. Hayes is not the only colored man who sings spirituals.

Mr. Bledsos and Mr. Robeson also sing them and the Fisk Jubilee Singers are generally accepted as the last word in their interpretations. But Mr. Hayes is the only one among them who can fill Carnegie Hall several times each season.

Three-quarters of Roland Hayes's program is devoted to the usual classics one hears at most song recitals, and yet his audience, presumably waiting for the spirituals, listens to Mozart, Brahms, Hugh Wolf or Schubert with the greatest attention. He ings a simple song with consummate though not obvious artistry, and he is given a demonstration usually sac-



JESSIE ZACKERY

Marguerite Avery

argest Negro Audience Ever Assembled in Town

Hall Hears Final Audition and Recital
The last was first and the first was first, for at the last moment Edoardo Ferrari-Fontana selected two sopranos to train for a career in grand opera, instead of one as originally planned, following the final auditions and secretal in Town Hall, Friday evening. Mr. Fontana explained this by saying that his action was due to the remarkable quality of the voices and his determination not to be defeated in postpurpose by pracing all of his eggs in the basset.

The two selected were Marguerite Avery, of 137 West 1370 street, first on the program, and Jessie A. Zackery, 2369 Seventh avenue, last on the program,

Additional Programs

So many requests have been received for additional copies of the special tabloid Town Hall Edition of The Amsteram News, which carried short ographical sketches of each of the twenty-four singers on the program, together with their pictures, that it has been decided to reprint another edition, which will be ready for distribution to-day.

The edition will be distributed from the Brooklyn and New York offices of The Amsterdam News, one free to each person. A copy may also be secured free by mail, upon recelpt of a two-cent stamo.

close of the recital follows:

wonderful singers as Roland Hayes "Always Wanted to who conquered the European must "Always Wanted to cal public, and who is now acclaimed in his own country as one of ed in his own country as one of Strig — 11188 ACC In a letter to the editor, Mme. its greatest tenors; Marian Ander- "I have always wanted to have clara Novello Davies, who directed ers in the United States for the was offered I was determined to The Amsterdam News in the proj-Stadium concerts; Harry T. Bur sing my beat whether I came first ect. ieigh, composer and baritone and or last on the program," Marguerite "I feel very happy over the re-Madame Florence Cole-Talbert Avery exclaimed when she was sult of the contest sponsored by who is now studying in Tivoli, asked about appearing arst on the you for sopranos at the Town Hall,

Has No Color."

the true art, has neither the heavens her shelter. We

ther sulfivators.

Who created us. At the time I talked this matover with William M. Kelley. editor of The Amsterdam News, it was with the understanding that was with the understanding that I would coach only one voice for grand opera; but the remarkable "I knew of Matzenauer, Ferrrari-

not to be defeated in my purposes of Town Hall Recital basket, prevails upon me to make about ten weeks without practise, two selections instead of one. My I had to work very hard. The selections are: Miss Marguerite training will mean so much to me

Will Help Other 22.

this audition are not to be disting.

couraged. I will do all in my "When I sing, I don't control my power to help each and every one action. I have been taught to act." are now working out the plans for me."
the Community Chorus with a Prof. H. Lawrence Freeman offispecial class for opera and concert clated until at the close of the singing, and you may expect to program when he presented Will-hear more of these plans as time iam M. Kelley, editor of The goes on. Assisted by such unsel- Amsterdam News, who in turn prefish women as Mrs Alica Danier of sented Mr. Fontana. Mrs. Edward A. Warren, owner of sented Mr. The Amsterdam News, and the gentlemen who gave freely of their Clara Novello Davies time in assisting Mr. Kelley in the Mr. Fontana's statement at the preliminary and semi-final auditions, together with the vast public

Sing"-Miss Avery next week.

son, who won out is a contest ormy voice trained extensively and Enrico Caruso in chorus, has volseveral hundred of the best sing when the Ferrari-Fontani award unteered to assist Mr. Fontana and

Italy, is clear proof that Negroes program.

have a remarkable tendency for Singing to her is an innate inmusic, both vocal and instrumental, stinct, she said. Her father had a wonderful voice, and o use her "Since my childhood in Wales, own words about her mother's when, 45 years ago, my father took to the opera 'Vendetta,' written by voice: "Oh, my mother she has a the Negro composer, H. Lawrence golden voice even now for a wo-freeman, and was greatly surprisman of her age."

When Miss Avery was a little lifting influence in music, and established the race as having the most up-

"I feel asbsolutely certain that who lived in Morganton, N. C. By voice, which is my lifelong inter-before long you will hear of some the little town and stayed for two "I have made many friends in the little conquering huge audiences months. During that time little Harlem, and entertained them at soon became able to play an organ, their great musical abilities.

voice trained. I wanted to sing."

That is the reply to a question why she came to New York.

wality of most of the voices you Fontana's former wife, and I knew August 8, 1925. could win the award. Going

Avery and Miss Jessie Zackery, and I am happy that I won." That was a part of the conversation had "The others who participated in with Miss Zackery Saturday morn-

of them. Mr. Kelley and myself when I sing and it is natural for

Volunteers Services

"To have in your race such our plans cannot fail."

Details of the Community Chorus to be organized and sponsored by The Amsterdam News are being worked out and will be published

When Miss Avery was a little lifting influence in music, and esed by the deep emotional feelings girl, there were no music teachers pecially in regard to the human

onight conquering huge audiences Marguerite, who was then only 8 my studio. Some time ago I enthe operatic stage. I promise years old, was taught the scales on deavored to interest them in grand you that I will do all within my sears old, was taught the scales on doors, as I consider it a wonderful gone, she continued to practise and almost unexplored field for

That enabled her to pick tones and "I was so pleased to teach such work out simple compositions. singers as Turner Layton, Bledsoe "When I finished my preparatory and others, and have now finished training, there was only one thing after 11 years' preparation Caska for me to do if I stayed at home—Bonds, as a teacher of my method teach, and I always detested the of voice production, in which he is idea of teaching in a little country fully qualified, and a most successschool. I made up my mind to go ful exponent in his Harlem studie. some place where I could get my Mr. Ferrari-Fontana and you, and voice trained. I wanted to sing." my services and world-wide experience as a conductor are yours to command.

Believe me to be, Yours most sincerely, CLARA NOVELLO DAVIES.

Part One
Pleurez! pleurez, mes yeux" (Aria from Le Cid). Massenet MARGARITE AVERY JAMES WALKER, Accompaniat
\mathbf{H}
Homing" Del Riego MURIEL RAHN BATTEY JESSIE COVINGTON, Accompanist
'For All Eternity"
CLARISSA D. BLUE MANIE L. HOPE, Accompanie
was a second of the second of
"My Hero" Straus LILLIAN BROWN MNB. FMMA DE LYON LEONARD, Accompanist,
v v
"The Kiss" Calcott
VERNISIA COLLINS VIVIAN DOUGLASS, Accompanies
VI
"Spring Awakening" Sanderson HELEN J. DOWDY WILLIAM A. CALHOUN, Accompanist
Part Two
VII
'Vissi D'Arte, Vissi D'Amore" Puccini MALVINA EDNESS
NEW YORK STEELS AND THE STEELS AND T

'Vissi D'Arte,	Vissi D'Amore"		Puccini
	MALVINA	EDNESS	

'Carmena"				L. Wilson
	LUCILE	N. FORD	op a state of the state of	
				Accompanist

"The	Bijon	Song"		
		in the state	WINIFRED GORDON	Man and the second
			THEODORE PARASCANDOLA.	Accompanist

Jeanne D'Arc"			. Tschaikowsky
	MARJORIE	T. HARRIS	WP Assemblat

XI	
"The Winds in the South"	T
At Dawning" Cadman Cadman HELEN A. HEARTWELL Accompanist	C
Part Three 9-12-23.	
XIII	1
"In Maytime"	
XIV	"(
'Songs My Mother Taught Me"	0
'Un Bel Di" (From Madame Butterfly) Puccini OLGA EMEAS MASON JESSIE COVINGTON, Accompanist	1
Song of the Open" Frank La Forge RUTH LEE McABEE MRS. VIRGINIA CASTELLE, Accompanies	rl al Od Ch
Paragraphic and Aller Aller and the second and the	Ch
"The Cry of Rachael"	Si
\ ^VIII	sil N:
V. BEATRICE ROBINSON MRS. AQUILLA RICE. Accompanist	re "s th it
Port Four	so fr fr
XIX	fr sa
"Queen of Night"	A fe
xx	al th n
"The Awakening"	or er
	(i

XXI

Thou Art Risen, My Beloved" Coleridge-Taylor HELEN ANDRE SHERRILL JESSIE COVINGTON, Accompanist

XXII

Giordani Caro mio Ben" JUANITA STEWART HERBERT A. ALLEN, Accompanie

XXIII

Who Knows" Ball ADA E. WARDELL WILBUR JOHNSON, Accompanist

XXIV

O cieli azzurri" (From Aida) Verdi JESSIE A. ZACKERY LYDIA MASON. Accompanist

STON MASS TRANSCRIPT JULY 3, 1925

THE NEGRO AND HIS SONGS

he Origin and Development of Spirit-

uals and Blues

The Negro and His Songs. A Study of Typi-il Negro Songs in the South. By Howard W. dum, Ph.D., and Guy B. Johnson A.M., hapel Hill, N. C.: The University of North arolina Press.

EADERS of this intriguing study who remember the sonorous melody of "Swing Low, Sweet Chariot," as sung by the Julilee or Hampton ingers, will hear its cadences pulsing lently between the lines of each chapter. aturally it will be more marked in those elating to the religious songs of the negro spirituals,"—as they are now called—but neir undertone is never absent (at least was not to us) even in the analysis of ne work songs. Just as in almost all the ongs, no matter how bizarre and "careree," runs a minor strain, an inheritance rom slavery days or (is it not possible?) rom the weirdly mournful chants of their avage forbears who in the deeps of the African jungles thus voiced their hopes and ears, and their helplessness, save as their propitiated gods of "wood and stone" proected. Only three centuries (circa) septrate the American negro of today from hat jungle. We do not feel that the same number of years which separate us from our English pioneer ancestors has eradicatd or even lessened appreciably varolus radal characteristics we have inherited from

The authors of this study of negre songs both by the way professors of sociology in the University of North Carolina) present it, they tell us, simply as one part of however. te story of the American negro. Other

volumes are planned to follow it; "other collections of songs brought more nearly up to date; a presentation of song and story centered around case studies; and a series of efforts to portray objectively the story of race progress in the United States in the last half dozen decades. In each case the material will be presented simply for what it is, and not for cosmic generalizations or ethnic interpretation." The songs in the present volume were gathered in Mississippi, Georgia, North Carolina and Tennessee. They include religious, social and work songs with accompanying chapters giving examples of each. A chapter is given to "The Singer and the Song," and another to the imagery, style and poetic phases of negro melody. Appended are Bibliographical Notes and an Index of Songs.

In the studies of the mero "snirituals" the average reader will perhaps be most in-terested. It was these religious songs that first brought out "the emotional beauty and simplicity of expression which won for the negro a definite place in the hearts of simplicity of their faith and the sublimity umph for the next." Booker Washington used today, "The negroes themselves, how-ever, prefer the old songs, and the older negroes almost invariably return to the singing of the more primitive ones that Among the examples given of the "spiritu Roland Hayes, world-renowned singer today als" is the modern version of the familia not only of the songs of his own race but "Steal Away," very similar to the old one of those immortal songs for all races he in-

O the green trees a-bowin'.

An po' sinner stan' tremblin', Well, the trumpet soun' in my soul, An' I ain't got long to stay here.

O steal away, steal away, O steal away for Jesus, Steal away, steal away, For I ain't got long to stay here.

My Lord is a-calling. Po' sinner, he can't answer. Well, the trumpet soun' in my soul, An' I ain't got long to stay here.

Again we hear the splendid voices of the Hampton Singers filling Symphony Hall with a melody whose appeal has never been surpassed, even there.

We are told that lately there has been a great increase in the popularity of the social songs of the negro-the "nigger songs," "hits" and "blues" (these songs are greatly modified by the negroes themselves), and the songs originating with them "or adapted so completely that they become common 'negro songs.' " The latter are of the folk-song type. Among them is given the old song "Carve Dat Possum," beginning-

Well, 'possum meat's so nice an' sweet, Carve 'Im to de heart; * You'll always find hit good ter est. Carve 'im to de heart.

Carve dat 'possum, Carve dat 'possum, chillun, Carve dat 'possum, Oh, carve 'im to de heart.

In the work songs of the negro-"singing while he works, working while he sings"—the authors of this study find "the same indefinite something indefinable" that is in the negro's spiritual makeup, and is conspicuous in his religious songs. "Like the others, the work songs give a keen insight into the negro's real self." Some of these work songs consist of a single verse, sung over and over again; others are on specifically work themes; still others are simply rhythmic. In the chapter "Imagery, Style and Poetic Effort," is stressed the negro's innate skill as a story-teller. (Again, may not this racial characteristic be an inheritance from his African ancestors whose only way of receiving or communicating intelligence, or of handing down tribal traditions from generation to genthose who had not hitherto known him." eration, was by word of mouth, as indeed it They were "but the vocal expression of the still is in many parts of Africa?) Noted also are the negro's descriptive art; his of their long recognition. The attitude is he himself sees"; his talent for visualizing life of the race, is pathetic. Nothing but persons without an almost uncanny exactipatience for this life—nothing but tri-ture; his attitude toward "time" and "mph for the paxt." Booker Washington "place"; his love of exclamation and variation and that "finishing flourish" with once wrote, "No race has ever sung so atten and that "finishing flourish" with sweetly or with such perfect clarity while which in the vast majority of cases he looking forward to the year of Jubilee. The ends his songs; the "self-feeling" he fuses music of these songs goes to the heart be- into them all; above all, his love of rhyme cause it comes from the heart." Nor are and rhythm. In reference to the last is the modern "spirituals" of the Southern the comment: "If the new verse combines negro unlike those of their enslaved fathers, sense and rhyme, well and good. If the except that less dialect and imagery are sense does not adjust itself, so much the

have become a part of their heritage. rice-fields with snathches of rude song, to terprets not less sensitively. But the in born love of melody, and the nower to st

SEPTEMBER 20, 1925

The Ill-Starred Gerald Is Well Played by Paul Guilfoyle.

Guardian of the Spiritual

S he sat at his piano, shadowed by a lamp into a grotesque caricature of the negro, playing and singing the beloved spirituals of his race; playing and singing, with fervor and reverence, the negro's great contribution to America, I realized what Rosemund Johnson means when he said, "I arranged hese sixty-five songs as a labor of love; for I do love my race and its music, and I never regretted being born a negro." It isn't hard to believe him. His contributions to the "Book of American Negro Spirituals," soon to be released (Viking Press), could only have been a labor of love; for I doubt whether the makers and singers of that shoddy raiment called American Music will find interest, or will care to champion this who tolerated them and sympathized with their lethargic struggle from the bedlam of emancipation. And lastly, the poor which most lazz script tribe wasked out and draphy and splendid nucleus from which most jazz script tribe, washed out and drabby, and tunes and rhythms were swiped. But "crackers." I fear that the negro looked "crackers." I fear that the negro looked with pity on the "crackers." Certainly a colored Utopia, where the black could treat any class of white in the same could rial for a hundred "knockouts"; and disdain and not cause a holocaust. the Tin Pan Jasons know how scarce Who's Who states that Johnson was knockouts are in these days of radios about four. But his father took a hand at him when he was in the toddling age, for and silent pianos.

it back to the Nile. His splendid arthat channel of art which has owned him
rangements are due to intimate knowledge of the southern rural negro servsensitive mansensitive mans edge of the southern rural negro servences, where a greater part of his life the inborn gift; for spirituals in the has been spent among his people. As he South were more than songs or hymns;

Unlike most of the intelligent and cul- ander's Ragtime Band" resembles the Magic Fire Scene and that is what John-Unlike most of the intelligent and cultured members of his race, Johnson shows none of the inherent resentment of the black towards the white—probably due to has having been brought up in Jackson-ville when that city was known as "darky heaben." J. Rosemund Johnson was born in Jacksonville, Fla., in 1872. It was indeed "Darky Heaben"; the police, the postmaster and even the municipal judge were black. A sardonic note, in that justice was dispensed by a dispised race among those whites who lost a bloody war to keep the "inferior" black in subjection. The annals of Jacksonville, up to the reat fire in the beginning of the present century, when "darky heaben" was destroyed, show none of the scandalous municipal shenanigans of present Ku Lur ruled cities. Jacksonville was then

Johnson spent two months arranging the spirituals—two months of hard work with twenty-four-hour stretches time and time again. He was glad to do it, for he knew what he was about. He is an encyclopedia of negro music, having traced its lack at the spiritual music of the churches was the spiritual music of the churches. is a musician of unusual ability and tal-ent, he knows the value of folk music; and without it there never could be great music.

South were more than songs or hymns; they were exhortations, sermons, parables done simply and coming form a simple re-ligious ferver. They no more resemble the burlesque coon contortions of the pres-ent pampered spiritual singer than "Alex-

ersion due to temporal bondage. The eatest occidental music extant, the Russian folk song, is due to oppression and tyranny. The Jewish chant of martyrdom is the history of the Jew's oppression. It is significant that Amer-

might disclose some interesting light ou Johnson's tribulations. What happened in Boston, where he studied at the Conservatory, we do not know. Probably there was more leeway and less resentment. But there was never a hope for greatness in the classical field, though Johnson numbers among his friends those names securely set in the firmament of American musicdom. There are limits to American musicdom. There are limits to what the black man can aspire, as there In dat Ressurection Da what the black man can aspire, as there were limits for the Jew in Russia. Johnson must have sensed this; for he went into the popular music field, and there he stayed. He was a member of Cole & Johnson, who made an enviable mark in vaudeville, and who wrote some of the best selling "coon" numbers. They wrote "The Congo on the Nile." "Under the Bamboo Tree," Mandy, Let Me Be Your Beau," "The Castle on the Nile," etc. For a while no musical comedy on Broadway was complete without a Co'e & Johnson with the Dearm wandeville, and who wrote some of the best selling "coon" numbers. They wrote the Bamboo Tree," Mandy, Let Me Be Your Beau," "The Castle on the Nile," etc. For a while no musical comedy on Broadway was complete without a Co'e & Johnson unumber; and when the English pantonimes were produced here they wrote the music. How tragic this tale is can best be summed up by my first contact with Johnson. I had gone to the Lafayette Theatre in the Dark Belt. A make-shift musical comedy with a black cast was the attraction. Nothing worth remembering except a liberal sprinkling of black humor spontaneously done, and some exceedingly excellent dancing. Then the curtain went up for the second act, and of the stage a black jazz orchestra wearing clown suits. A crash of cymbals and drums, a heroic use of trumpets, the wail of a saxophone, and we were listening to an amazing adaptation of the William Tell overture called "The Storm." Never will I forget the thrill I received One of my guests, a student of Auer, whitespeed to me: "This guy has the best jazz orchestra on the market." And I agreed with him. It was miles ahead of anything like it. And as I saw the very few people scattered throughout the house, and as I mentally figu ed what the theatre could possibly pay for such excellent music, I sickened to think what jazombny wam nust endure to be of ungnominy a man must endure to be of un-

desirable color. The rest of the program convinced me of the leader's greatness; so I looked him up and thereby discovered his amazing knowledge of music—especially the spirituals.

It is my humble opinion that Johnson rendered the spiritual better than it has ever been rendered. He is the first singer to give me a real thrill out of them

oppression. It is significant that America, the land of the free and equal, has given so little to music. The Indian music bubble is punctured by its suspicious resemblance to "nigger" music; unless they prove that the Indian came from the Congo before the black man heard of it. I wonder what Johnson's music history would have been were he not born a negro—or if there were no spirituals to enshrine? For musical education in America has its impediments for the black man. Johnson was a good and able scholar. In fact, his teacher in Jackson-yille, arranged a piano concert for him. Rather a momentous occasion for a young black student of 19—but a bitter one; for he was forced to play behind a screen so his color would not cause resentment among his white audience. The story of his teacher, known as Old Man Ketrison, Only an agro, fired with zenl and neptressing light on preciation, would have dared its arrange-

Only a negro, fired with zeal and appreciation, would have dared its arrange ment. I append the words of the lead (sung by the parson as an exhortation):

Farian Anderson Given Tremendous Ovation By Thousands at Stadium In Appearance With Phi

One of the largest audiences of the present Lewisohn Stadium concert core she gave "The Answer" by Terry. son (some say the largest) heard Marian Anderson sing on Wednesday Willem van Hoogstraten, and gave her not only the greatest evation of son-"Song of the Heart". The first encore offering was Liza Lehmann's

of members of the family and friends who had come over from Philadelphia for the concert. It was a proud moment for that mother and a glorious enables him to give the young singer an instrumental support that is idea riumph for that daughter.

Marian Anderson has sung in New York on other occasions and under other circumstances, but the quality of her work on this occasion emphasized the fact and explained the reason why a group of the most distinguished and discriminating judges of music had selected her as the ONLY VOCALIST from a group of 300 applicants for recognition by the Stadium Auditions Committee.

Eight auditions winners were named from the several thousand appli-

ants, but five were violinists and two were pianists.

Mrs. Wm. Cowen, chairman of the Auditions Committee, herself a woman of distiction in the world of art and philanthropy, in making report to the stadium Concerts, Inc., the incorporated organization which manages the nnual eight weeks of great orchestral concerts, referred to the vocal appliants in these words:

"The majority of voices heard have been remarkable both in beauty and power. The ability of many of the artists this year was of so high order that a little more attention and study would make them eligible to pass the high artistic standards which these Audi tions have always maintained."

At the risk of undue repetition, other words of Mrs. Cowen, spoken in v last, when the announcement of Miss Anderson's selection was made, d which words have been heretofore printed in this column, are given ain that they may be compared with the above statement in her comtee's report, made public the week of August 24. Mrs. Cowen said in

"The judges consider Miss Anderson's voice the MOST RE-MARKABLE ORGAN THAT HAS EVER BEEN HEARD AT THESE AUDITIONS."

The two statements are sufficient in themselves. And every last one f the thousands who filled the massive Stadium from wing to wing, and he crowded the spacious Feld to its last chair, affirmed, by the tempes nous and unrestrained enthusiasm of their appreciation that they agreed ith Mrs. Cowen and the committee of Judges.

inderson has achieved a wonderful triumph and she is sim a en. There are realms yet to be attained and attained through the process of hard work and unremitting endeavor. The is a quality which Miss Anderson possesses, a sane and well-balanced judgment. So there is little need to fear that she will not realize that she is just at the threshold of what will be a wonderful career if properly directed, and that this proper direction is needed now as a vital, hving necessity, and as if has been needed during the past three years of hard struggle in preparation for this opportunity.

With the full orchestral accompaniment, Miss Anderson sang first that great air in which "Leonora" bared her heart's bleeding cry for "Ferdinand". her lover-"O, Mio Fernando", from Donizetti's "La Favorita". As an en-

A second number was a group of two Spirituals arranged by Harry T. ight, August 26, with the Philharmonic Orchestra of 110 men, conducted Burleigh-Deep River" and "Heavin Heavin Heavin Heavin and a song by J. Rosamond Johnr young career but the wildest and most enthusiastic reception which has "Cuckoo" song, and insistent demands brought her back finally to sing as been given to any Stadium contert soloist so far as this reviewer's knowledge rose and beautiful basket of roses was handed up to
first number a gorgeous and beautiful basket of roses was handed up to
Miss Anderson.

Williams L. King of Philadelphia, one of the finest young planists of the

Williams L. King of Philadelphia, one of the finest young pianists of the ly, to all appearances, as if she had been singing to a group of intimate present day, was at the piano for all of Miss Anderson's songs after the operatic aria. "Billy" King has been playing for Marian Anderson practically during all of her career, and he possesses, therefore, a thorough underson that audience her mother was sitting, and she was surrounded by a group standing of her moods and inclinations. He has unusual technical proficiency, and this, coupled with a clairvoyant understanding and sympathy n its conception and almost perfect in its execution.

Returns

SHINGTON, D. C., Sept. 3-Lillian Evans Tibbs, who has studying music in Pari noe, for the past fifteen month that here yesterday for a show the amived in New York State of Sayoie and came in the towns of the same of

ladame Evanti, as she is kno rand open circle in the la part of October. She will fill gr oprano at the Casino of Nice: Sh will also appear in other chies of

In Paris Midame Evanti was In Paris Midame Evanti was pupil of Madame Ritter-Ciampi. She made her debut in grand opera in Nice last March in the teading role of lakent. The critical were green that her debut was remarkable. He cently she gave a joint recital with a famous pianist over the radio. Returning she sang aboard the ship in a special roncest.

ing the first and only woman of her

sace to appear in grand opera.

She is the daughter of the late Bruce Evans and the wife of Prop Roy W. Tibbs of Howard Univer

Before returning to France, Madame Evanti will likely give a few recitals in the larger cities in the nonth of October.

CITY MUSICAL AMERI SEPTEMBER 19, 1925 -

SPIRITUALS ARE FEATURE OF BALTIMORE CONVENTION

Negro Songs Giv n by Large Chorus as the fancy of the large audience. These Street Parade Launches Religious Meeting

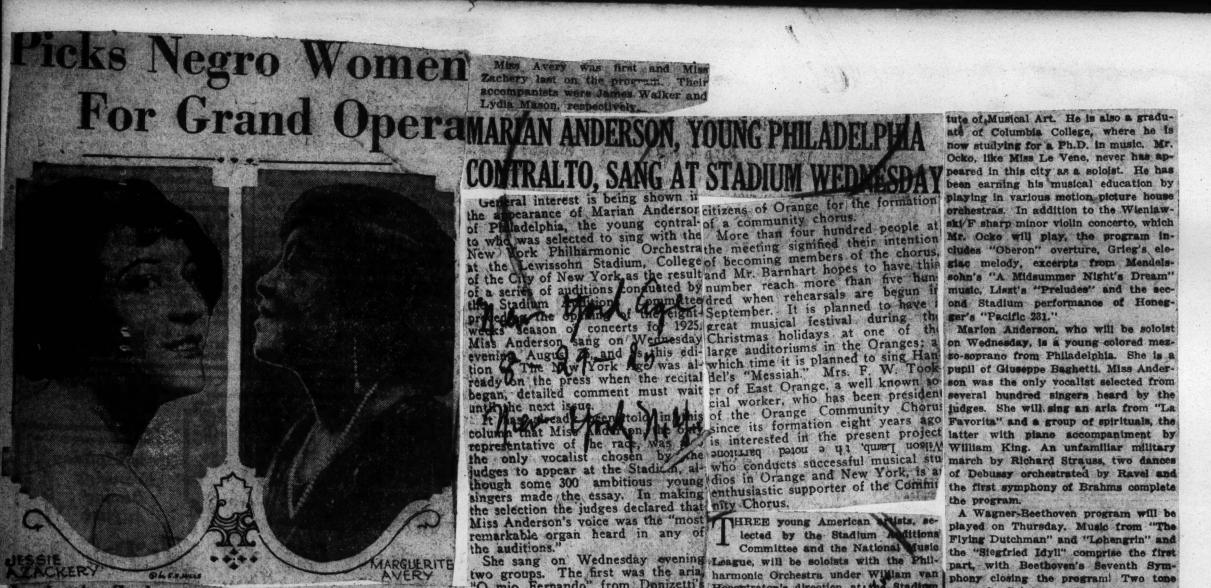
through the downtown streets, terminat- the tobacco fields, in the turpentine ing with an impressive concert held in stretches, and in the cane brake were the Fifth Regiment Armory, auspiciously among those given. Their rhythmic apopened the Negro National Baptist Con- peal and improvisational character held vention here recently. The fine spirituals, decided interest.
sung by the delegates with inimitable The Evening Sun Newsboys' Band has is rarely experienced.

Boatner of Boston, gave evidence of ists on the programs. racial and traditional qualities. The old melodies "I've Been 'Buked," "Way Be Emmanuel Protestant Episcopal Church, yond the Moon," "Over Yorder," "Good recently gave a recital at Escanaba, News," "The Chariot's Coming" and Mich. Mr. Erickson spent his vacation "When Saints Go Marc in' In" caught

melodies carried a strong folk note, as many are said to have originated in the cotton fields of the Southern States. BALTIMORE, Sept. 12. — A parade Melodies that were sung in slave days in

fervor, held musical value. These tradi- made its fourth annual concert tour of tional melodies carried inspiration as Maryland cities and towns in nearby the large group marched, and in the States. The band is composed of sixty spaces of the Armory the roll of the boys. Charles Clayton, Gene Bilmeyer, mighty-voiced chorus gave a thrill that Frederick Folger, Melvin Otter, James Clayton, Harry Burchard, Carroll Brat-The singing, as directed by Edward man and Frank Brauer were the solo-

FRANZ C. BORNSCHEIN



ie A. Zackery arguerite Avery Win ut Over 22 Aspirants

By Lester A. Walton

liss Jessie A. Zackery, No. 2369 enth Avenue, and Miss Marguerite y, No. 137 West 137th Street, are rem Ferrari-Fontana, tenor campagner la in selection was made from

y-four young Negro wome

the tenor to name two

and and Miss Hayes, who found it neces-sary to respond to encores before a Win final decision was reached.

McAbee, Mrs. Virginia Castelle, ac and has had under his direction a companist; Nettle B. Olden, Leon Scommunity chorus in the Oranges for Adger, accompanist; V. Beatrie the past eight years. While there Robinson, Mrs. Aquilla Rice, accompanist been no discrimination in the panist; Ida Roley, Harvey Baker, acconduct of the existing community companist; Blanche Russell, Mrs. Hichorus in the Oranges, only about H. Price, accompanist; Helen Andreix colored persons have ever affiliated Sherrill, Jessle Covington, accomed with it. Having been advised that panist; Juanita Stewart, Herbert Athere is almost unlimited talent in Allen, accompanist; Ada E. Wardell developed, Mr. Barnhart placed himself at the disposal of the colored

She sang on Wednesday evening League, will be soloists with the Phil-two groups. The first was the aria, harmonic Orchestra under William van "O mio Fernando" from Donizetti's Hoogstraten's direction at the Stadion

She sang on Wednesday evening League, will be soloists with the Philland Miss Hayes, who found it necessary to respond to encores before a companied to encores before any to respond to respond to respond to encores before any to respond to responding to respond to responding to respond to respond to respond to respond to respond the Juilliard Musical Foundation and gram, chosen by the Stadium audit the "Nutcracker" suite and the Slavio

Bernard Ocko, Tuesday evening's soloist, is also a New Yorker. He studied with Mark Fanaroff and Frans Kneise and won an artist's prize at the Insti-

the "Siegfried Idyll" comprise the first part, with Beethoven's Seventh Symphony closing the program! Two tone poems by Sainton, an English composer. have their first performances here on Friday. The symphony will be Schubert's "Unfinished," and the rest of the program comprises "Coriolanus" over ture by Beethoven, Moussorgsky's "Night on Bald Mountain" and the overture to "Tannhäuser." Stravinsky's "Fire Bird" suite is scheduled for Saturday evening with the "Merry Wives of Windsor" overture, Rachmaninoff's "Island of the Dead," "The Blue Danube" waltz and Tchafkovsky's "1812."

The Stadium season closes on Sunday evening, Aug. 30, with a request

"O Mio 1				a) Contretti
		Ander	son.	y-Ravel
Spirituals	Mario	Ander	on.	Brahms
Thursday,		27_W	ener-Be	ethoven
"A Mida	The same of the sa	MINT	Pream'	delssohn
Los Pre	udes	On	لعصر	Lonegger
Wednesday derson,	Mezzo-	26 - Bolo	la fing	rice An-
Military	March	(elree a		SERVE S

Music, Poetry and Art - 1925. I.

EW YORK CITY TIMES MARCH 25, 1925

Bahamas With Story of a Little Nerro Girl.

on the Munson liner Munargo from play." Also aboard the Munargo was Frank
C. Munson, president of the Munson
Line; John H. Clark, president of the
Andros Island in the Bahamas, sat
own at a plane she had never seen be
to and played with such talent that

Other passaggers. awakened the appreciation of Mrs. Other passengers were George W.

the awakened the appreciation of Mrs.

Chauncey, president of the Mechanics
The negro child funcied herself a great Bank of Brooklyn, and Mrs. Chauncey;
nusician when she came into possession Colonel James A. Blair, of Blair & Co.;
It she keyboard of a piane that had Mrs. Brank S. Childs, Mr. and
ten washed up on the island by a Mrs. Frank S. Childs, Mr. and
torn, according to Mr. and Mrs. Mal.
The Rev. Dr. Webb and his wife,
Mr. and Mrs. C. O'D. Iselin and Miss
missionaries among the rolony of 300 Adrienne Iselin, Mr. and Mrs. Wallace
the onlid and her silent keyboard. Dr. Howard F. Thurber, chairman of the
William Pessy of Radnor, Pa., shippedNew York Telephone Company.

plano to Fresh Creek for the little
Among the passengers sating for
did. Mr. and Mrs. Mallery were en
Nassau to-day are Stuyvesant Fish,
who will join Mrs. Fish and their
sons; Mr. and Mrs. E. William A. Moore
the seemed a little confused." Mr. Mal-Osborne, of Hamilton, Ont., and Mrs.
When she first est down to the planealified L. Rose, Colonel and Mrs. C. C.
the seemed a little confused." Mr. Mal-Osborne, of Hamilton, Ont., and the
sons; Mr. and Mrs. E. William A. Moore
transited with the presentation of the
sons; Mr. and Mrs. William A. Moore
transited with the presentation of the
sons; Mr. and Mrs. William A. Moore
transited with the presentation of the
sons; Mr. and Mrs. E. William A. Moore
transited with the girl showed great
tagent. She amazed us all. Her gratiunder was touching."

Mr. and Mrs. Mallory visited the Island
ome of the deck of the Munargo
transited was touching.

Mr. and Mrs. Mallory visited the Island
ome of the deck of the Munargo
transited that the girl showed great
tagent. She amazed us all. Her gratiunder was touching.

Mr. and Mrs. Colonel and Mrs. C. C.

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Y. C. HERALD TRIBUNT MARCH 25, 1925

Bahama Negro Girl Plays With Talent

Lifford D. Mallory, Back on Munargo, Says Untutored Child, 11, Soon Mastered

son liner Munargo with Mrs. Mal. Carried a musical instrument.

tory, said they had taken a piano to an eleven-year-old Negro girl at French Creek on Andros Island, and that the irl, who had never seen a piano be-AND GIVE HER A PIANOfore in her life, sat down and played with remarkable talent.

Mr. Mallory and friends discovered and Mrs. Mallory Return From the girl playing with a keyboard she had in some way obtained. They returned to Nassau, got her a piano and

took it to her. "At first," said Mr. Mallory, "sne en Clifford D. Mallory, President of seemed a little confused when she sat the piano. Then she struck a note by returned to New York yester or two, gained confidence and began to

In New York.

By Lester A. Walton By Lester A. Walton largely responsible for a big stage five young Negroes oranged success which grew out of a benefit sowntown subway at 135th Street an performance, arranged by them Instrument He Gave Her Mye young Negroes odarded Clifford D. Maliory, president of the Lenox Avenue recently, at 8 P. M Through Ernest Hogan and Will Mar-fallory Steamship Line, who returned They were in evening clothes and each lon Cook booking was obtained for rom Nassau yesterday aboard the

This quintet was on its way to full n engagement at the home of a mem per of New York's smart set. Twenty years ago "engagement" was not in the professional Negro musician's vocabulary. Then it was "gig." The wo words summarize the spectacular volution of the Negro musician-entertainer in New York City."

Gradual Rise.

The gradual rise of the Negro muician in New York to his present commanding position is of unusual inby the Vanderbilts, Whitneys, Goulds

It was about 1900 when Negro singers and players," as they then dvertised themselves, began to attract the favorable attention of New fork seciety in a big way. It soon became quite the proper thing to employ them to sing and play at dinners, birthday parties, banquets and wed-dings. Some of the entertainments and others were Jackson Brothers and were given at private homes and others at Delmonico's, Sherry's, Shaney's, Rector's, Martin's and the Waldorf-Astoria.

Ferber, Pope's Old Crow Quartet, Bill Among the entertainers whose servces were sought during that period Jordan's Arena Quartet and E Brown's Eureka Trio. One of the best singing and playing combinations ever gotten together and in high favor with the Four Hundred was the Monarch Quartet with Charles Wilon, Frank Price, Joe Grey and James Rivers. The Wellman Brothers-Johnny and Harry also made an endable reputation as purveyors of music and song.

With the opening of the Hotel Marshall, Nos. 127-29 West 53d Street, under the management of "Jim" Marshall, a Negro, colored entertainrs began to gravitate to what soon lociety folk and the leading actors and actresses on Broadway were wont to congregate at Marshall's in search melody.

First Cabarets.

Negroes were the first to introduce evelers of New York City. The Little Savoy in 35th Street, near Eighth Avenue, owned by the late Barron D. Wilkins, enjoyed a pop-ularity all its own, due to the way n which musicians, singers and dan-Stranger to Piano, in 1900 "Singers and Players" cers worked. Next Sontag's a road-house at 110th Street and Lenox Ave-Began to Attract Attentionnue, and Williams's at 111th Street and St. Nicholas Avenue, made a bid for patronage by employing Negro entertainers. John Europe, plano player, was one of the original favorites at Sentag's.

Negro singers and dancers were

Theatre and they appeared under the ments which would warrant an in name of The Memphis Students. come of from \$10 a night upward.

The novelty of a large group of Ne-So completely did the Negro must

Koal" in which Bert Williams was the color line. star, organized the Clef Club, which

Differences between Europe and or seven years, had an orchestra of members of the Clef Club brought he New Amsterdam Roof; William about his enforced retirement as presdent. Succeeding presidents have way Brothers, "Raz" Jones and Tom been Daniel Kildare, Deacon Johnson Fletcher are managers of bands which Seth Weeks, Alex Fenner and Sam play and sing, Patterson. present incumbent. Europe had sought to form a symphonic orchestra within the Clef Club from the pick of musicians. Failing in the attempt he later organized the Tempo Club, assisted by William H. Tyers and Ford Dabney. A studio was opened in West 136th Street.

"Jim" Europe, as he was popularly called, was one of three persons mainly responsible for the society dance craze that struck New York just before the World War. The other two prominent figures were Mr. and Mrs. Vernon Castle.

The Castles Fame.

Dame Fortune began to smile on ecame one of the most unique cen- Mr. and Mrs. Vernon Castle immedires of amusement in Manhattan, ately following an engagement at the home of the Stotesburys, Philadelphia, on which occasion Europe and his orchestra played for the couple. Then the Castles made a flying trip to the larger cities of the East and Middle West, fiving dancing exhibicabaret entertainment to the night tions. They took with them eighteen J. W. Johnson s colored musicians under the direction of "Jim" Europe. Upon their return to town the society dance craze spread like wildfire.

When the dance craze was at its of the old 15th Regiment he did more than \$100,000 worth of business.

It was in 1915 and 1916 that white musicians were first seen walking through the streets of New York with anjos and guitars. The reason was bylous. As symphony men they had

The novelty of a large group of Neroes playing musical instruments and
singing, the comedy work of Ernest
that the local Musicians' Union inHogan, the singing of Abbie Mitchell, vited them to become members, makthe dancing of Ida Forcyne and the ing the joining fee, which was \$100,
conducting of Will Dixon kept the payable in four yearly instalments of
Memphis Students on Hammerstein's
Roof a whole season. In 1910, James Reese Europe who United States. Unlike the white had just closed an engagement as musical unions of Boston, Chicago musical director of "Mr. Lode of and other large cities, it draws no

Negro singers and players are very he had hoped to make a clearing much in evidence during the summer house for local Negro musicians and a recognized constructive force. The months at road houses and the sea-shore and the sea-shore. The best known combination of vocalists and instrumentalists is to the very large was much in the lime-light. One of its noteworthy triumphs was a concert at Carneria Hell Loguer and Smith Loguer and Smith was a concert at Carnegle Hall, in Loguen and Smith. It is the only was a concert at Carnegie Hall, in organized quintet of its kind in New which 125 singers and players took York. On March I it started on its Differences between Europe and fourteenth year. Ford Dabney who

Some of the best known band lead. ers are William H. Vodery, Fletcher Henderson, Leroy Smith, Sam Wooding, Tim Brymn, C. Luckeyth Roberts. Gus Oreagh, Charlie Parker, "Happy" Rhone, John Ricks, Sam Patterson, Billie Butler jr., Charlie Johnson, Gilbert Anderson and John

Perhaps the most optimistic person as to the Negro musician's future is Deacon Johnson, whose ambition is to develop James Reese Europe's idea of establishing a clearing house where contracts for service can be made strictly on a business basis. He be lieves organization and preparation will result in a larger renum of out.

Once upon a time the Nescar sician was paid \$5 a night now a oq from \$12 to 25. In former years h salary was from \$25 to \$35 a week; to day it is from \$50 to \$75, ex

"Creation" Poem Set To Music

New York, March 8.—James Wel-3 when the dance craze was at its height it was nothing unusual to see at private dances given at Sharry's or Delmonico's, Conrad and his band alternating with Europe and his band. The latter's business of furnishing bands for dances became so large he established an office in Harlem with an office force. The year before Europe went to France as bandmaster of the old 15th Regiment he did for the leader of the old 15th Regiment he did for the leader of the leader of the old 15th Regiment he did for the leader of the l

Mr. Generolog states that the poem is set in buffone roice, with an accompaniment og 8 instruments and will take from 15 to 17 multes to

ITTSBURG PA. PRESS

A program, consisting solely of

T. JOSEPH MO. GAZETTE

SEBRUARY 12 1921

Coming From Philadelphia to Assist Bartlett High in Musical Attraction

Bartlett high school will p a musical attraction Frida; at Central high school auditor The entire high school will b in Parker's "Redemption oratorio in four parts olo parta will be sung Anderson, a negro contraito,
Philadelphia, who is coming
Joseph especially for this proShe is a singer of exceptional
in fact is the only negro
ainger who has sung Victor
and is classed as a Victor

b B. Jones, principal of the directed all rehearsal worked hard in preparing rtainment, teaching the ennumber by rote, since he had
copies of the music. Miss.
White, music appervisor in
Joseph schools, heard the
the students Wednesday aftand expressed satisfaction
unusual effect and finish

of the work. Mr. Jones has but two periods a week for music instruction and Mas White said he deserve considerable praise on the result of

The oratorio will fill the first ha of the program and Miss Anderso will present the last half in so

SAN FRANCISCO CAL EXAMINI

FEBRUARY & 1925 'Roland Hayes

Negro spirituals and folk songs is to be presented by the Northside Community Choral society under the management of Benjamin J. Ragsdale, director, Friday, March 6, at 8 p. m. in the Bidwell at Presbyterian church slidwell at Presbyterian church slidwel

The Cologne "Tageblatt" writes "Roland Hayes for the first time Cologne! The American, Engliand Berlin critics have not over stated when they put their praise his singer in the highest terms. linging is concerned with musicipity, and the deep universal f gs, and is cause for wonder to delights of art of the sort.

Will Probably Again Gi Street Concerts This Sur

Jack Thomas' band will be the colored municipal unit to play in the city the summer as

that at one time seemed to be youd adjustment. Adherents of the successful group seemed relieved ram.
to know that it has been retained. The

colored municipal unit to play in the city the summer as heresoftere.

Aside com the Monarch Band which is limitarly engaged in New York City the former unit, in so far as is known the only Negro organization in the United States. The local concerts begin in July You official announcement has been made by director Huber, white, yet It has been learned that harculean efforts have, substanting the former white, been unavailing the ficial influence was brought to bear on the Mayor and the Municipal Director of Music and for a time it was rumored in some circles that the Harris group had been successful.

From A Jack Thomas it was sistant director of the Thomas Band on the Commonwealth.

Members of the Thomas Band on of these ideals.

Members of the Thomas Band on of these ideals.

It remained for Music Week, how learning of this effort voted to oust the Directress, Mrs. Fan.

"Charley" Harris, as is populate future.

In POLITICAL FIGHT founding, and is celebrated the fact that rain fell practically all day Wednesday, a fair sized audience braved the country over as a conet virtuoso thunder and lightning to get to St. The Commonwealth has sever times John's Institution to hear the procrack bands of the country. Only ver was equally as great but the dignity of the program was in pittsburgh during the Elks' Con what one uspittsburgh during the Elks' Con wention.

All Again Calm

The choice of the Thomas Bandeach: Macedonia Jubilee Cherus, St. brings to the end a bittle struggle ohn's Choral and Dramatic clut

and the G-Clef Club, each club have line to respond to an encore, Mrs. E Arlington Wilson directed this pro-

to know that it has been retained. The beautiful auditorium of the However, the losers accept the St. James A. M. E. Temple was well situation philosophically, and are filled on Thursday night and heard occaparing for dispensation of sweether Church choirs surpass all their forms in other quarters.

CURTH ARRUAL**

**CRO MUSIC WEEK IN DAMAS, A SUC
**CRO MUSIC WEEK IN DAMAS, A SUC
CESS

**Thursday Night

The beautiful auditorium of the

absence, Miss F. H. Emory took charge.

Priday Night

Briday night to the auditorium of the Washington High School a large concourse of school children, music pupils, their teachers and friend gathered to listen to the program by young artist pupils of local music teachers and selections from the various schools. Schools taking part Washington Choral Club. Community Kindergarten, Mrs. E. C. Mc Millan's Kindergarten, Mrs. E. C. Mc Millan's Kindergarten, Starks School. Pacific Avenue School. Dar rell School. Wheatley School Washington High School. Quintett and Ninth Ward School. The following teachers presented their pupils Mrs. H. Shaw-McCain, Lannita Carpenter. Mary Louise Smith and Edna Hill. Mme. E. M. Pratt violin pupil, Robert Norseworthy, Mrs. Portia W. Pittman, Odalie Ewing, plano and voice, Prof. W. H. Martin, Orchestra. Mrs. E. Arlington Wilson, Theodore Norseworthy, plano. Mrs. N. Vaultz Pugh, Gladys Vaultz Berry, plano. This program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dallas has program offered a fitting climax to a "Perfect Week," and Dall

Harris Resigns

Members of the Thomas Band on learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of this effort voted to oust my. The remained for Music Week, how learning of the section of the Directress, Mrs. Earning of the former assistant a reorganization of the Commonwealth respiendent in new uniforms in the back ground add to on Monday of last week both parade on Monday of last week last week last grant parade on Monday of last week last grant parade on Monday of last week last grant parade on Mon Thomas Band is the younger or ganization. It was founded soon ist church, denominated "Artist ist church, denominated "Artist

lized or European music, and among them Ro-nade great strides in the cultivation of civi-land Hayes is one of the most emment, because he has really penetrated into the emotional and spiritual contnet of the music of bur great masters. And I, for one, have taken as keen an interest and pleasure in his renderings of the songs of Schubert and Schumann as if he were one of the elebrated exponents of song of the white race. Roland Harts is to me a striking proof of the fact that, whether black or white we are all God's children.

The significant thing about this uttera

one of the best known musicians o Miss Trotman's ability was judged mental that vibile it fails to emphasize hy a group of distinguished musicians, the nature of the Nearo's contribution to thesepic Regness. Her singing created a music of this country, it does credit the raction not accorded any other number on with the ability to interpret the composition the program of the great European masters. Above all she was given the exceptionally high rating of 921/2 per cent, and won the gold medal

Miss I rotman is now on a concert tour through the South, arrangements for which had been perfected prior to the



pramatic Soprano, who won highest awards bronze, silver and gold medals—in W.A. Mulis Week Con-tests, Senior Division, 15 to 25

awarded a gold medal as the best dramatic soprano in Greater New York lost week. She was
given the ration 299 1-2 per ents while for only
white competitor received 90 per cent. Here was fair
lay. The best singer won.

But it remained for the white newspapers to sneak
in with race prejulic. A picture was made of the
gold medal inters. Miss Troiman was a gold medal
winner and naturally she was included on the group.
But when the group of gold medal winners appeared in
a New York paper Miss Trotman was conveniently
missing. By such a miracle "white supremacy" was
saved. DORIS TROTMAN, a young colored girl, was

Miss Trotman can console herself with the thought that although they may delete her picture from the group they can't destroy the fact that she has the good her ability in the possession of the gold medal.

IS THE NEGRO A GENIUS IN MUSICT

Elsewhere in this issue the Voice reprints from the New Orleans Item an article under the caption: "Great Field for Music in Negro Songs, Etc." because it is a sane common-sense opinion on the partitions of the Nerro's development in the field of music and song.

In the first paragraph, the first sentence reads, "There has been much talk here of late about the position the Negro takes or should take in the musical life of the nation." First a positive idea occurred to the writer, then "should take," shows that he doubts as to whether the Negro really has put or is putting forth the necessary efforts to come completely into his own as a real musician.

The author does not agree with the idea that if the Negro were educated in other chan elementraits, holding the view, with plany others, that nothing should be placed in the way of our people taking their place among the master minds in music and song.

This the Negro has decided to do, in spite of all arguments to the contrary; and if properly awakened to his opportunity, will doubtless come into full recognition as a genius in music, surpassing them all, compelling musical artists of the other races of the world to follow his cue in tactful imitation.

True, according to the article referred to, knowledge means power, and the more knowledge the Negro gets about musical development, the better will he be able to apply his natural gifts. But has the Negro really awakened to this fact?

"If there are any real artists among the race as there assuredly must be, they will imitate up to a certain extent (the master-musicians), that is, to the point of aspiring to truest harmony and greatest beauty." What will then happen? Would it not be well to assume that our colored musicians will adopt the methods of those he imitates and, in his natural field, so touch the cords of his musical genius as to surpass those whom he once imitated, while they, in turn, become imitators? Such things have happened.

Again the doubt, "If there be real artists." Surely by this time the Negro has placed his stamp so high upon the artists' scroll of honor that no shadow of a doubt on that score can be

bility is striking proof of the truth that color plays no part in the light of the Fatherhood of DORIS TROTMAN God and the brotherhood of man: In view of this conclusion of o eminent an authority as Mr. Damrosch, to Mr. Hayes' musical triumphs must be added the fur-

of the white race in America. TRMEN VELMA SHEPPERD

ther distinction of acting as a

missionary for the enlightenment



BALTIMORE, MD., June 12 .ton Burleigh, a teacher of music in the public school system of the city, sailed for France Saturday to public the Samusical studies in Paris during the summer.

Accompanying find was his father Harry T. Burleigh, the noted singer and composer, who will sumy with him. Father and son both him to give several content together white

udying and will visit Stuthern Italy and England before returning home in

founded. But why this doubt? Why this lack of open acknowledgment?

Simply this, the Negro does not go at the study, etc., of his art with that intensity of purpose as do musicains of other races, and consequently he comes into recognition spasmodically, and, perhaps, in a round about way, often breaking away from painstaking study as soon as he has gotten to the place where his friends tell him he is a good musician or when he arrives at a point in his preparation where he can earn a salary. This he does long before he has put on those finishing touches, which invariably stamp him as unique and alone in his natural world, music.

The Negro is by his music and song, perhaps as he is by many other vocations which he studies and at which he gains a livelyhood, notably that of labor in the industrial field, upon which he has long had the monoply in the South and which he still holds, notwithstanding his lack of persistence of purpose to become a trained and skilled laborer in the many lines of industry, each offering wealth and independence.

Instead, it may be to a great extent, truthfully said that the majority of Negroes are content to work along in whatever field of labor he has chosen, without bothering to learn the skilled or technical side of it, and thus become a master of t, when as a matter of fact, what he does, is to

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Would Open Door of Fame to Colored Girl in Grand Opera



EDOARDO FERRARI-FONTANA-, 2

Who won fame overnight in the Metropolitan Opera House when he sang in the opera "L'Amore dia tre le."

4. Y. C. EVENING WORLD

NEW YORKERS WIN HONORS IN STADIUM TESTS

Five Native Americans are Among 8 Young Artists Selected in Auditions

Five native Americans are among the eight young artists who won in the auditions conducted by the Stadium Concerts Committee and the National Music League, and three winners were from New York. The only singer selected was Marion Anderson, a Negro contralta from Philadelphia, rive with ers are violinists and two are plantsts.

Miss Anderson gave a recital here in Town Hall last year and has been soloist with the Philharmonic of Philadelphia. The committee that selected her from about 300, said she had the most remarkable voice ever heard in the auditions. See will be the first Negro artist to be heard at the Stadium.

Bernard Ocko, violinist, and Dorys Le Vane, pianist, have also been chosen to appear as soloists with the Philharmonic in this summer's Stadium concerts. Nina Wulfe. violinist, is to appear in recital next season under the auspices of the Stadium, Concerts Committee. Katherine Bacon, pianist, has been nominated to appear as soloist with the Philharmonic next season. Three violinists-Barbara Lull, Nicholas Berezowsky and Borls Koutzen-have been recommended for recitals under the auspices of the Naumburg Musical Foundation.

Bernard Ocko, a young New York 5 5 violinist, graduate of Columbia University, where he took a B. A. degree in 1923, is at present studying for a Ph. D. degree in music while supporting himself by playing in motion-picture orchestras.

Dorys Le Vene was born here, but 5 her Stadium appearance will be her 5 first in her native city.

Nina Wulfe, also a New Yorker, and a save an Aeolian Hall recital in 1920, and but has not appeared here since.

Katherine Bacon, a young English Epianist, made her public debut at the age of seven. She made her New York debut in 1920. Barbara Lull,

but has not yet played in New York. Nicholas Bere and Boris Koutzen are mer-

Music, Poetry and Art - 1925.

ALIAS TEX NEWS JULY 12, 1925

Pamous American Songs

Little Stories of the Romantic Origins of Some of the Old-Time Favorites.

No. 2-"John Brown's Body"

The great marching tune of the North, euriously enough, was found upon an old Southern air, just as "Dixie," the marching tune of the Southern armies, was written by a Northerner. Kitchener used the tune uring the Boer War as the marching song of his armies. It was heard by Murat Halstead during the Franco-Prussian War in 1870 sung with elling effect by the German army marching through beautiful Lorraine. American and British armies both used it during the Great War. It has thus become the marching song of the armies of the Anglo-Saxon race, although it was not used by our own armies in the Spanish-American War, when "There'll Be a Hot Time in the Old Town Tonight" took its place, doubtless because the sectional feeling aroused by the Civil War. in which it was associated with the North, prevented its being sung by

The grandeur and simplicity of the tune are perhaps responsible for its telling effect. There is a story that when Sherman's army was making its famous march across Georgia to the sea, a certain regiment stopped before a group of negro cabins and began playing the famous tune of "John Brown's Body." As they played, the negro girls in the surrounding cabins came out and danced in a circle to the music. When the band ceased playing, the girls went again very solemnly back into the cabins whence they had come. The incident greatly surprised the Northerners, who supposed their song known only to themselves. An colanation of the incident went to the effect that the tune had somehing to do with the marriage possibilities of the negro girls, who were aught that whenever they heard the tune they must dance solemnly and erform certain incantations, else they would never find their mates. Thus there seems a possibility that the tune is associated in some way with the ancient voodoo rites of the negroes. On this hypothesis, its origin may be somewhere in the dim recesses of jungly African forests.

A NEGRO SPIRITUAL.

Certain it is that the tune was heard in the South among the negroes long before it was joined to the words which it has since made famous. The thrilling melody, with its solemn dignity and merciless beat of a savage tom-tom, has all the qualities that we in the South have learned o associate with the so-called negro spirituals. It is said that the words with which the tune was first associated were first heard in a negro burch in South Carolina, They are as follows:

Say, brothers, will you meet us, Say, brothers, will you meet us, Say, brothers, will you meet us, On Causan's happy shore?

the grace of God we'll meet you, the grace of God we'll meet you, the grace of God we'll meet you. Where parting is no more.

These words and the time have been absurdly enough attributed to an writers in the North, and it has been gravely stated that they a composed to be sung by the members of the Y. M. C. A, even be that organization had come into existence.

OTHER WORDS.

Everyone who has lived in the South knows that words and tune somehow belong to the negroes, and will agree with John S. Wise of Virginia, who says that the words which became later known as "John Brown's Body" are merely the adaptation of a favorite camp-meeting hymn which he often heard the negroes sing as they worked in the fields, long before they, or anybody else, ever heard of John Brown. The words he quotes are as follows:

poor body lies a-mouldering in the clay, poor body lies a-mouldering in the clay, poor body lies a-mouldering in the clay, While my soul goes marching on.

Refrain: Glory, glory, hallelujah, etc., As my soul goes marchin

"John Brown's Body" is almost universally believed to refer to the sudicrous attempt on the part of John Brown of Ossawatomie, Kan, as liberate the slayes in 1859. The ill fated expedition ended in Brown's

capture and hanging at Charlestown, then in Virginia, but now in West Virginia. Undoubtedly the incident created a great deal of excite ment in the North, and it happened that there was a song to the tune of Northern and Southern boys marching once more shoulder to shoulder in the old negro camp-meeting song a love quoted which had been composed a great national cause.

by certain members of the Twelfth Massachusetts Infantry, then at Fort Warren, Boston, to ridicule a certain one of their comrades, a Scotchman named John Brown. As sometimes happens, the coincidence was a perfect one, the meaning was immediately transferred to John Brown of Ossawatomie, the old words of the negro camp-meeting song were recalled, and "John Brown's Body" thus got born. The words of the orig inal "John Brown Song" are as follows:

> John Brown's body lies a-mouldering in the grave, John Brown's body lies a-mouldering in the grave, John Brown's body lies a-mouldaring in the grave, His soul is marching on.

CHORUS.

Glory, glory, hallelujah! Glory, glory, hallelujaht Glory, glory, hallelujaht His soul is marching on.

The stars of heaven are looking kindly down. The stars of heaven are looking kindly down. The stars of heaven are looking kindly down, On the grave of old John Brown.

He's gone to be a soldier in the army of the Lord, He's gone to be a soldier in the army of the Lord, He's gone to be a soldier in the army of the Lord, His soul is marching on!

John Brown's knapsack is strapped upon his back, John Brown's knapsack is strapped upon his back, John Brown's knapsack is atrapped upon his back, His soul is marching on.

His pet lambs will meet him on the way. His pet lambs will meet him on the way. His pet lambs will meet him on the way, They go marching on!

Mils Katherine Handy Has Beautiful Mezzo - Soprano Voice

. C. HANDY, JUNIOR DIRECTS BROADCASTING

All Combine to Restore Publishing Business to Its Former Place

New York.—The Handy family is coming back" after business rever-

Miss Hatherine Handy, daughter of the ramous V. C. Handy, is considered to have Mezzo-sprano voice it round full quality considered on his heautiful.

Miss Handy less stolled with Miss Revella Hughes, and expresses an ambition to interpret the blues in order that the latter pusic that he received instruction from Mr. W. A. Calhouh, Roland Hayes first instructor, and one of the famous tenors early patrons.

ors early patrons.
Miss Handy was born in Normal Alabama and she is 22 years of age. She isn ow engaged in her father's publishing house in New York City, and is steadily aiding in the recovery of the former prestige of the firm which suffered during the affection of Mr. Handy's eyes from which he has now fully recovered.

Trio Broadcast Recently under the direction of W. C. Handy junior and his enter-tainers radio fans have been enter-tained by many song hits from the House of Handy. Among them have been: "Give Me Just A Little of Your Love", "One of These Days" and "You're In Right With the Wrong Baby."

Classics Arranged
A classical programme has also been arranged by Miss Handy which includes: "Pickinnpy Rose", "Think-ing of Thee", "I'm Drinking from a Fountain" and others. Miss Handy's elder sister Lucille is the composer of "Deep River Blues" said to be a second "St. Louis Blues." The en-tire firm is also interested in the preservation of the spirituals and Jubilees and have contributed much to these folk songs.

W. C. Handy junior is an invaluable ald to the elder musician, the latter often affectionately called the "Daddy of the Blues." These three young folks are an assurance to the father that he is on his way to realizing his dream.

They will hang Jeff Davis to a sour apple tree, They will hang Jeff Davis to a sour apple tree, They will lang Jeff Davis to a sour apple tree, As they go marching on!

There have been many other stanzas, some dealing with the story of John Brown and some with other matters. The best purely literary attempt to deal with the John Brown theme to the same tune was done by Miss Edna Dean Proctor during the Civil War. The quotation of a single stanza from her entirely forgotten poem—although for its literary quality it perhaps deserves a better fate—will suffice to show its quality and tone:

John Brown sowed and his harvesters are we; Honor to him who has made the bondmen free; Loved evermore shall our noble leader be, Freedom reigns today!

Thus a simple tune has made a very simple and que toolish old mas famous and a hero among millions of people. It is safe to be that if it had not been for this song, with its curious twist and contortio of circumstances fastening it upon the more than half insane exploit of this old man, we should perhaps hardly hear of him today.

BATTLE HYMN OF THE REPUBLIC.

But if the tune of "John Brown's Body" has made that song and the exploit it celebrates famous, there are words which have been adapted to the tune which have made the tune immortal. These words are the magnificent ones of Julia Ward Howe, known as "The Battle Hymn of the

Republic."

In December, 1861, Mrs. Howe and her husband, in company with George Freeman Clarke, visited Washington and a portion of the Army of the Potomac, then encamped near by. There had been offered prize of \$250 each for the best words and tune suitable for a new national anthem. Mrs. Howe doubtless had this offer in her mind, and it is said was at the time endeavoring to compose a poem to fit the tune of John Brown's Body," which had greatly appealed to her for its rugged strength and simplicity. The sights she saw on her visit to the army caused the shaping in her mind of certain words to fit the idea she had. She left the accept of her visit, so impressed by what she had seen that it was not long before she had composed the ringing lines that gave a new dignity and meaning to the old tune. Her poem, which is genuine literature and the finest poem of the Civil War, deserves to be more widely known. There is little of sectional prejudice in the words themselves, although their association with the North has caused them rather to distinct than actually to possess such a prejudice in the minds of many Southernera. Kipling recognized the power and exquisite pathos of the song when, in "The Light That Failed," he made a group of Englishmen and mea of other nationalities sing the hymn before they departed for war. Here are the thrilling words of Mrs. Howe's hymn, with their tramp and thunder of a million marching men.

Mins eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of his terrible, swift sword;
His truth is marching on.

I have seen Him in the watchfires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps
to read His righteous sentence by the dim and flaring lamps;
His day is marching on,

I have read a flery gospel, writ in burnished rows of steel;
the ye deal with my contemners, so with you my grace shall deal;
Let the hero, born of woman, crush the serpent with his heel,
Eince God is marching on."

He has sounded forth the trumper that shall never sound servest;
so is nifting out the basits of men before His judgment seat;
the swift, my soul, to answer Himt be jubliant, my feet!
Our God is marching on!

who beauty of the liller Clutst was born across the easy.

With a glory in His boson that transfigures you and mo;

He died to make mon hely, let us die to make men free,

While God is marching on.



Safely on Haly's Sunny Shore

Will Study Abroad For One or Two Years. Refuses Metropelitan Opera Ocer

Los Angeles, Calif., August17—A cablegram dated July 29 and addressed from Tivoli, Italy has just both resided by the function Maderia and Cole ramer. Is mous Race singer, Mr. and Mrs. F. A. Cole of Q.A. Dawy Mildet, telling them of their daughter's safe arrivalin Italy, where should gone for Milder. Talbert, who sailed from

Mme. Talbert, who sailed from New York several weeks ago, sang "Aida" for Edorado Ferrari-Fontano, international opera star, who is seeking for a Race singer to train for a Metropolitan Opera star

He made immediate offers for the silvery voiced soprano to train for America's outstanding musical organization, but ahe refused, stating that she had already set ner goal. She had studied "Aida" under a musical master, Enable Concailda.

Mme. Talbert expects to spend one or two years abroad in training, study and recital tours U. **S. C. Coed Sings**At San Bernardino

By HELEN WHEELER

Miss Roena Muckleroy, popular Southern California girl, has added to her laurels. Miss Muckleroy filled a three-day engagement last week at San Bernardino's finest theatre, owned by the West Coast Theatres, in San Bernardino is ery moud of its fittle singer, ho was greated with en-

San Beland tho is very moud of its little singer, ho was greated with enthusiastic applause at her performances. Miss Mucklesof made a lovely picture against the beautiful stage setting. She was gowned in pale blue satin and creamy lace, belied with roses, and wore allyen indoes. Her poise afti graceful stage bearing a creamarmine, and she sang her thimbers in a clear, silvery voice, heat had both natural beauty and culture. Her accomplishment deserves no little praise, and is one of which we all may feel justly proud.

Miss Muckleroy is a junior at the University of Southern California, College of Music, and is a member of Uptilon Chapter of the Delta Sigma Theta Sorority.

No small shera of the praise goes to Miss Dorothy Ingraham, well known San Bernardino girl, who accompanied Miss Muckleroy so excellently on the Steinway Grand on the stage. Miss Ingraham wore pale yellow chiffon and gold slippers. The numbers rendered were Puccini's "Madame Butterfly," and "Song of Songs."

NOVEMBER 28, 1925

Colored Tenor in Recital At Carnegie Hall

A nuse audience greeted Roland E s when the popular colored tenor sa a his first recital of the season in Carnegie Hall last night. His program included Mozart's aria, "Tall e contanti sono"; several songs by Huso Wolf, three numbers by Griffes, and several negro spirituals including "Some hockin," Bye and Bye," "Hear the Lambs a Cryin'" and others. And, of course, there were numerous encores and several "request" songs.

Mr. Hayes was in good voice and it is not necessary to again dissect his vocal art in detail. As his many admirers realize, Mr. Hayes has a far from phenomenal voice. He has trouble when he forces it, and his fields of vocal interpretation are therefore somewhat limited. But his genuine artistry, his admirable taste and skill in tone spinning were never more in evidence than they were last night.

clambus. On Enquirer-5

JUN 28 1925

ascinating Study Of Negro Songs By Howard Odum And Guy Johnson

By JULIA COLLIER HARRIS—

In his introduction to "Nights The compilers of the present vol- "They could enrich the literature this particular mule song and after With Uncle Remus" Joel Chandler ume evidently had as much tact and and heritage of the race and find each one the refrain "Whoa, mule, larris indicates the shyness of the persistence as "Uncle Remus" for in these songs and poetry media not whoa! etc." is sung.

In this introduction to "Nights The compilers of the present vol- "They could enrich the literature this particular mule song and after who deach one the refrain "Whoa, mule, whoa! etc." is sung.

Of the "work songs" the authors able to the would be collector, and songs given, typical of the vocal own capacities, but for a more effectly us:

The regroes still work and the property of these takes from exercises, his work and his play perience in meeting evolving and sing; they sing while solve to and ng a number of these tales from exercises, his work and his play, perience in meeting evolving and sing; they sing while going to and Concert Appearances Quarar coming from the fields, while driving orcross when he was waiting there umes which are in preparation. The larger section of this col of the day. And the plowmen has need by for a train. The author compilers do not deny the uneven lection is given to the religious songs been known to sing again and again new near the group in time to hear quality of the songs and on this of the negro, and of the "spirituals" his song until the mule waited for the authors write:

They are beautiful at the constoned voice before swinging the architecture of the authors write: come reference to "Ol' Molly Har" point they comment as follows:

"They are beautiful, childlike, into the steady walk of the day. In (Brer' Rabbit's wife) and after lis. "There are lyrics of power and simple and plaintive. They are the town and country, in the city and

In a recent interesting and value of the School publication from the University of Public Welfare at the University of North Carolina Press, "The Ne is a member of the Institute for "North Carolina Press," The Ne is a member of the Institute for "North Carolina Press," The Ne is a member of the Institute for "North Carolina Press," The Ne is a member of the Institute for "North Carolina Press," The Ne is a member of the Institute for "School" (School Press, "The Ner" and His School,") by Howard Will have the faculty of the University, a member of the Institute for "School School Press," and the North Carolina and Mr. Johnson, both of the faculty of the University, a member of the Institute for "School School Which would have given keen-tham Mengelburgate the Stadium in several as so, and this head the authors of again:

"On a group of westmen near has home, sat down on a stone wall asset the singers and listened per sistently, for a time but without eling able to distinguish many of he words. Studently, however, the haboribed listened peems aware that a song was being addressed disecting to him end by straining has ear to he atmost he managed to distinguish he words. Studently, however, the haboribed listened peems aware that a song was being addressed disecting to him end by straining has ear to he atmost he managed to distinguish he words. Studently, however, the haboribed listened peems a strain of the s

"Gentermans! git out de way an "I' humor."

The songs were collected in North and I'm room!"

The other negroes joined them and the author continued with more Georgia, counties of New lighted his hearers that all began tout Carolina and Tennenssee telling stories and for some time which could tell the most and best hich could tell the most and best hich could tell the most and best folklore and The American Journal of the complex are sociologists; Mroder and The American Journal of the complex are sociologists; Mroder and The American Journal of the complex are sociologists; Mroder and The American Journal of the complex are sociologists; Mroder and The American Journal of the complex are sociologists; Mroder and The American Journal of the songs and some time of his succeeding volumes.

In a recent interesting and valuation from the University of North Carolina and Mr. Johnson Ics fire off dat gospel gun.

In a recent interesting and valuation from the University of North Carolina and Mr. Johnson Ics fire off dat gospel gun.

In a recent interesting and valuation contest are not from the injustices of the injustices of the injustices of the injustices of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these, "Aint it hard to the black of the place, of the regular churchman One of these is night of the old spirituals be a nigger?" begins thus:

The other negroes joined them and the Fayette, and it hymns.—Many of the set of the spirituals be a nigger?" begins thus:

W

his time."

The dignified Dean moved on without delay, realizing perhaps that they set themselves the task companion, the mule, of course play that they set themselves the task companion, the mule, of course play of collecting and presenting the a prominent part in the rhymes:

If you think he unruly mule, him all de road. Whoa, mule, whoa! Whoa dere, Keep yore seat, Miss Liza Jane Hold on to de sleigh!

you want to see dat mule kick. you want to hear him holler,. a knot in his tale, poke his head through a collar

teams and performing sundry tasks

(Brer' Rabbit's wife) and after listing unobtrusively for a few monopeal, and there are verses crude negro's own songs and are the pethe camps, every class of workers needs he addressed himself in a and sordid. There are lines of electular expression of his being. Many finds a song a good supplement to low tone to one of the negroes and gance and inelegance. There are of the spirituals are still popular work.—The more efficient the song began to tell the "Tar-baby" story ballads of worth, and disjointed, in among the negroes, and often take leader is, the better work will the by way of a feeler. The negro's attention was caught and he showed the showed are lines of sorrow and there is still current and are sung with valued as a good workman."

This pleasure in such comments as, joy; pathos stands alongside of little modification; others are greats. Some of the "work songs" are by modified and enlarged, or shorten-vividly revealing of the highest and some of them have been someoning method on to the black.

W | | | (a) | (b) | (c) WARRED CHARLES CONTROL OF THE teed In Different Section

Former Baptist Choir Sin

Wins Audition Contest Liv

en By Stadium Committee

Of The Country

Philadelphia, Pa. / Special It was evident from the measgiven by Marian Anderson, con-traito, at the Douglas theatre last March that Baltimorans, are decidedly lacking in musical appreciation. To the contra-

as a fascinating record for the read. Miss Anderson has appeared to er whose interest is less technical Philadelphia with the Philharmonic Orchestra, under the direction Joseph Pasternack, and at a co

Marian Anderson, Selected idate. in Auditions, Success Cirtical Audience

By F. D. PERKINS the New York Herald Tribune, Aug. 27

a remarkable voice was heard last. light at the Lewisohn Stadium. Its marked progress over the 1924 recital ssessor was (Marian Anderson, a oung Negro contraito, who (was) the nly singer chosen from about 300 candates in the auditions held last June, the appeared as soloist last night beore what was estimated as the third argest Stadium audience of the sumser. About 7,500, with a good-steed sero contingent included in this hand enthusiate to the band of the hand Miss Adderson lang o mio Ferindo." from Depizetti's "La Favoits," with the Philarmonic Orchestra, nder Willem van Hoogstraten's diection, and a group of spiirtuals with nother Negro artist, William King, at in three encores. O Philadelphia

and a pupil of Giuseppe Boghetti. Last night's was not her first appearance here. She had given a racited a Town Hall on Appell 25 192, but that had hinted little at the astonishing vocal powers displayed by the young singer last night. The present reviewer on that occasion, had addinative controlled. powerful voice of true contraito uality, in need of some further de- AUG elopment, but it had hardly seemed en the voice in a thousand-or shall e try ten thousand or a hundred thouand?—that it appeared to be last Robeson was born of black

and low notes.

Quality that carried far: the singof the Jewish people as I find it."

Lawrence Brown determined then and there
ing at the Stadium than in singing
to do for his race in music what the Hebrew

ease, in amouner voice, than in the Acolian Hall audition.

A storm of applause followed the Donizetti number, very meritoriously sung, and Miss Anderson offered CE Terry's "The Answer" as an encore, But expressively, she seemed most at home in the three spirituals scheduled for Sole her second appearance: Harry T from Burleigh's "Deep River" and "Heav'n" cores and J. Rosamond Johnson's "Song of Before the Heart," in a performance characterized by what might be called expressive simplicity. As encores, songs by Liza Lehmann and R. Huntington Woodman followed.

And while Miss Anderson's singing was remarkable as it was, and showed and even over the June auditions, she has still room for further progress. There seemed a slight hint of roughness in some of her lower notes; a certain pitch in her upper register where there was a little tremolo; one place marked by the harsher timbre which has mostly been banished from her voice, while there also seems room for development in interpretation. But, after some further study, Miss Anderson should merit a prominent place among singers in active service; she can make a striking impression now. but should not take the plunge into intensive concert work too soon.

Mr. Van Hoogstraten began the program with a short war march, Op. 57, by Richard Strauss, in its first Stadium performance. Ravel's erchestration of two Debussy dances separated Miss Angerson's appearances, and the sechalf of the program was devoted performance by leader and player with prolonged applause at the close.

THE NEGRO GENIUS

Up in little town in New Liney, Robeson was born of black to rents. He went to Rutgers College, when he redu A notable feature in Miss Anderson's with honors and was named all American end years ago another negro youth, Lawrence stahe had to do, apparently, was to be without any need of apparent effect to fill the Stadium spaces. In the and low notes, there was a full, composer: "I have try to press the soul

an Hall, but seemed more at composer had attempted. He made a vow to play, write and sing nothing but negro cusio, Canwhile, young Cobeson went in pror Jones when the ply was revived

by "gene O'Neill. He also played the lead as the played the are." It is a like the plane when a lits turbulent career in New York last year, months old. He was born blind. I's 6 cided finally the stage opportunities for section of seats will be reserved for the negro were too limited. Possessed of COLORED. GIRL WELL ttentiin to the music of his race. Then the wo young men met in New York. Discovering their purp ses were idential, they agreed to work there. Their first concert was given in Greenwich Village Theater last Spri . And it was an ama----cess. The ritics rubbed facir eyes at what these two colored artists had accomplished, and pro- whom it was sought to bar from ceeded to write.

This, briefly, is the story of how the melodies of the simple people, who pick the cotton in the fields of the South, have at last gained recognition in the world of art.

critic of New York, telling the story in the Fifth Avenue, to say she was August issue of the Theater Magazine, de- cordially received there and that places that both musicians are fine artists, the Founch afficials and profesfor the negro spirituals," Mr. Van Vetchen sors of the school show no trace further says. "The music of these simple of race prejudice. spontaneous outpourings from the heart of an oppressed race ranks with the best folk for advising her to persevere it music anywhere and with a good deal of the her effort to pend the second-best art music. The melodies have a Misc writes: strange, haunting appeal to which it is very difficult to remain indifferent. may be safely stated that the folk-songs of to write to you and try in my the negro constitute America's chief claim to poor way to thank you for the musical distinction."

take many of us Southerners, used as we are truly, meant everything. see everywhere about us, quite by surprise. But anyone who has considered thoughtfully Conservatory is really a broad hose broad sweeping cadences of Deep River, and intelligent man as well as a er the profound depths and ecstatic heights musician. I have never in my life of the familiar Swing Low Sweet Charlot, will at once understand why Mr. Van Vetchen been accorded the kindness and speaks as he does.

Whether it be the soul-moving choruses of Each day he shakes my hand and camp-meeting hymns, the plaintive wist- says something encouraging. feess of the plantation melodies, the exotic, har-barbarous abandon of the blues, there is the pictures of one class—I in negro music a something quite unique, the pictures of one class—I an intangible nuance of feeling or mood, that thought it another—he caught is found in no other music. We sense it but my arm and took me flying cannot define or describe it. We can only through the corridor and up the feel it, and this, after all, is the surest indica-stairs, calling 'Encore', and tion that it is art.

If these two musicians, Robeson and Brown, a notable feature in Miss Anderson's in Walter Camp's team for two years. Six utilize their natural gifts, giving it to the world in its finest form, they will not rank bers of my race did not come on, the least among those who have done great for the trouble is truly not over

> BLIND PLANIST TO APPEAR AT STATE NORMAL SCHOOL

Forest Sims Will Render Selections; Assisted By His Brother

Forest Sims, a blind per ro plinist, afternoon of the State Normal school with his province Collect Sims, three years old who is said to have a mar-

TREATED IN FRENCH CONSERVATORY OF MUSIC.

New York, Aug. 14.—Maud J. Wanzer, a colored music student, going to France to study at the tainebleau, has written to the national descondition in the world of art.

Carl Van Vetchen, dramatic and music vancement of golored People, 69

In thanking the N. A. A. C. P.

"It is indeed a great pleasure assistance given me in my most This is a high tribute, indeed, and may needful hour. Encouragement,

"..... The Director of the welcome he extended to me.

.... When they were making rushed me into the picture.... here..... Please thank all interested persons for me and assure the Negroes, through the papers, the trouble is not in France."

Miss Wanzer reported cordial treatment from the American students at the Conservatory, even from girls from Texas

David Livingstone and Coleridge-Taylor

Explorer and Musical Genius

By Bishop Wilbur P. Thirkield

T WAS in the great Royal Albert Hall, London, with tier after tier of galleries filled with over 6,000 floor of the theatre made the cate of action at was with impressive and realistic setting, with 1,000 singers and members of a super orchestra that the "Hiawatha" of Coleridge-Taylor was given.

My frequent longing during this wonderful performance was the Coleridge-Taylor hight have lived to share this hour of triumph. For never in his life was witnessed such a setting for this great opera, and never before were orchester and vast chorus combined in such a superb rendition of "Hiawatha," his masterpiece. Indeed, I have never seen it equaled. And never before have I, a life-long lover of music, been so profoundly moved by any musical performance.

Mr. Samuel Coleridge-Taylor died suddenly at the age of thirty-seven. After training at the Royal College of Music, he worked ceaselessly on musical compositions, and has fifty-nine works to his credit. He wrote cantatas for many of the great musical festivals in England. Unlike many other composers, he did not inherit his genius. His parents were not musical, his father being a native of Sierra Leone on the west coast of Africa. "Hiawatha" is his best known composition, and he once said that in catching this splendid melody of his work he had relied entirely on the spirit of Longfellow's words. Thus Africa has made this unique contribution of a Negro genius to the world of music.

The first scene, "Hiawatha's Wedding," was as bright and lithesome and gay with life and movement as one can imagine. Then came the sad and sombre winter in the Indian Camp, when the snow fell (literally as it appeared in the scene). The laughing water of the stream and fall was frozen; the terror of famine and fever was upon the great Indian tribe, and Minnehaha, the lovely wife of Hiawatha, was fatally smitten and slowly approached her death. The broken-hearted sobbings in the cry of Hiawatha, movingly set to wailing strains of music in his lament over the death of his bride, were most pathetic. The fitting orchestral movement with the low wailings and sobbings of the tribe under their winter blankets was heartbreaking. Tears flowed from many eyes, and sobs were almost forced from hearers most deeply moved. I have never been more profoundly stirred by the power of song.

The burial dirge of Hiawatha, as Minnehaha wrapped in a vast white sheet, representing a blanket of snow, was carried to her grave, was most realistic and greet and honor him; that England in loving recognition

Then came the return of spring with lilting song to people. The vast stage was pleared, and the whole gay orchestral movement, with the return of bright skies and laughing waters that fell down the rocks upon the stage. Hiawatha's departure, and finally the triumphant chorus of one thousand voices in one more pæan of praise was uplifting and memorable. This supreme performance of Hiawatha must broaden and strengthen the place of Mr. Coleridge-Taylor among the outstanding composers of England.

> Daring his trip to America ot was my privilege to meet him, a gentleman of high sentiment and continue cul-ture. Tould wish that provision might be made for a rendition of the opera by the colored people in America, on some such scale as above madequately described. With their manifest gift of song, the melody and moving pathos of their voices, I am sure it would make a profound impression and demonstrate to all the musical genius of the

At the Grave of Livingstone in Westminster Abbey

When, after twelve years at Gammon Theological Seminary, I was given a year's leave of absence, I paid an unforgettable visit to Westminster Abbey. One of the great hours was an early Sunday evening when, with the late Mrs. Kate Waller Barrett, of Atlanta, I visited the Abbey. Dean Barrett was a warm friend of Canon Farrar and had preached in the Abbey pulpit. It was our high privilege to be shown through the great Abbey by Canon Farrar himself. Next to Dean Stanley there was no other such lover and interpreter of the history and significance of this sacred edifice, the burial place of mighty men—a wonderful shrine that has stood here for over six hundred years. We were privileged to occupy the dean's pew and to hear the Bishop of Oxford preach at a special service.

Aside from the glory of the great cathedral itself, with its storied and inspiring memories, no single spot so moved me as the grave of David Livingstone. The other day I again visited the grave where rests the body of this heroic and epoch-making man, who placed Africa not only on the map, but in the heart of the Christian world.

How the story of Henry M. Stanley's search for Livingstone yet stirs the blood! At last finding him with

his black followers in the very heart of the Dark Continent, Stanley's heart is subdued and reverent in the presence of this princely and prophetic soul.

Stanley assures him that all the world is waiting to grateful recognition of his explorations, in which he walked the length of Africa and across it from east to west, making upon this undiscovered continent the Sign of the Cross, marked by his blood and tears. But Livingstone is unmoved, saying, "My work for Africa is not yet done. I cannot leave my black people in their distress, smitten and pursued as they are by the Arab slave traders."

Stanley's heart is smitten in the presence of this Christlike man. Memories of the early years of his life in New Orleans, where as a boy in simple faith he received the Word of the Master, came to him with vividness and power. Here in this lonely man, his face illumined with the light of God, he catches a vision of the Christ. In glad surrender he bows in conversion before the Cross, and gives his life henceforth to God.

It is only a few months after this that one morning his faithful servants found Livingstone in his solitary tent dead upon his knees, his last expiring cry being that the open sore of the world might be healed. Removing his heart, they buried it under a great tree, where Livingstone would have it, in the heart of Africa, there at the foot of Lake Bangweolo in Illala. His body is embalmed by the sun's rays, and at infinite peril and pain these faithful Africans carried the sacred remains to the sea. Thence by ship to England. Then, the Christian world in mourning and exultation over the life and achievements of this explorer, missionary, saint, and martyr, he is buried with royal honors in the Abbey.

The inscription on the broad tablet that covers his remains must ever be read by every friend of humanity with eager and pathetic interest, and should be an inspiration to heroic and self-abnegating service for the liberation of the lowly and oppressed:

"Brought by faithful hands over land and sea, here rests David Livingstone, Missionary, Traveller, Philanthropist. Born March 19th, 1813, at Blantyre, Lanarkshire. Died May 1st, 1873, at Chitambos village, Illala. For 30 years his life was spent in an unwearied effort to evangelise the Native Races, to explore the undiscovered secrets, to abolish the desolate slave trade of Central Africa, where, with his last words, he wrote:

'All I can add in my solitude is, may Heaven's richest blessings come down on everyone, American, English or Turk, who will help to heal this open sore of the world."

Then is added:

"Other sheep I have who are not of this fold. Them also I will bring, and they shall hear My voice."

CITY MUSICAL AMERIC TEMBER 19, 1925

THOUGH it may appear far-fetched, I it is not beyond the realm of possi- American pianists. bility that the Negro race in America may yet make its greatest contribution to the country through its music. It is true that it has produced many fine clergymen. Many of the Negro medical profession have risen to distinction in scientific research. Its lawyers have from time to time held important positions in our national government, as well as in State and municipal régimes. Some of its business men and women have achieved renown. Nor is it bereft of liberal educators and literary exponents of worth.

But Negroes in America are fundamentally a race of musicians. In the use of this designation, it is desired that the sense of "music-maker" be conveyed to Helen Hagan, who was the recipient and not that of the highly-trained artist. some years ago of a \$2,000 foreign

In Roland Hayes, tenor-whom the Negro race has produced and the Caucasian has acclaimed—has appeared in little more than a half century of his race's growth from a condition of abject poverty and illiteracy; the culmination of a long list of Negro singers. Many of these have appeared abroad in concerts and before nobility. But Hayes attains an enviable positon among present-day world-singers.

It was my pleasant privilege to prophesy several years ago that of the three phases of musical activity, vocal, instrumental and creative, the Negro in America would produce his first great exponent in the capacity of singer. That prophecy has been verified signally in the coming of one who is sprung from a race notably gifted for its voices. My prediction now is that the next to emancipate himself from musical mediocrity

will be the Negro pianist. I say this because, next to singing, the Negro likes the piano. Many times I have observed, while passing through districts largely populated with Negroes, these "music-makers" picking out piano harmonies and rhythms peculiar to the race. And I am sure that I am by no

means alone in this experience. Then there is the economic side to consider, which has a bearing in every phase of art. The artist must develop this if he wants success. He must not interrupt his studies, and this calls for financial outlay. And it is the Negro pianist to whom employment is open, far more than to the Negro composer,

in orchestral work, in teaching and church positions.

Like so many of the race's achievements in America, little is generally known of the present status of Negro-

Some Women Musicians

Perhaps the most technically gifted pianist of the Negro race is Hazel Harrison, a native of Laporte, Ind., now a resident of Chicago. Miss Harrison studied with private teachers and at the Cosmopolitan School of Music in Chicago. Later she went to Europe for further study, making her début with the Berlin Philharmonic Orchestra, where she evoked favorable comment.

On a second pilgrimage to Europe Miss Harrison came under the tutelage of the late Ferruccio Busoni, who has been quoted as saying that she was most

"promising."

The highest academic distinction goes

This theory is supported by the out-standing ability of any group of these School of Music. Miss Hagan is a native people, whether from the servant or pro-fessional class, to "pick up" a musical musically and academically until she musically and academically, until she accepted the fellowship that took her to Paris to study at the Schola Cantorum under Vincent d'Indy. She has appeared in concert in nearly every State of the Union, including several début recitals in New York, Chicago and other large American grand opera, will be ba red musical centers. She is particularly by Tito Schipa, world famous tenor

A Well-Known Teacher

A Well-Known Teacher

R. Augustus Lawson, formerly of Shelbyville, Ky., but for many years resident in Hartford, Conn., was the first graduate of both the college and music departments of Fisk University, Nashville. Mr. Lawson then went to the Hartford School of Music, at which institution he received another diploma. He is in all likelihood the leading musical pedagogue of the Negro race, many of his pupils occupying places on the faculty of some of the most prominent American conservatories. He has twice been soloist of the Hartford Symphony.

The standard of present-day Negropiano achievement may well be trusted to these three figures, and without apology. Greater achievement along this line, however, will in all probability be the new order, judging from present indications of an increase in the number of talented players among the younger generation and in the number of prize-winners. Of the more important of these are: Sonoma Talley, who tied for first place with another pianist for competitive honors at the Institute of Musica!

Aluza Club. The lighter numbers on his program, it was made known Thursday, will be drawn from music of the South, while arise from, three operas in which he has scored transported to the South, while arise from thursday, will be drawn from music of the South, while arise from, three operas in which he has scored transported to the South, while arise from, three operas in which he has scored transported to the South, while arise from, three operas in which he has scored transported to the south, while arise from, three operas in which he has scored transported to the South, while arise from thursday, will be drawn from music of the South, while arise from thursday, will be drawn from thusic of the South, while arise from the South, while arise from thus can relieve operas in which he has scored transported to the south will be drawn from thusic of the South, while arise from thursday, will be draw

Art, New York, and Lydia Mason and Ernestine Covington, who recently won scholarships awarded by the Juil-

This survey does not attempt to cover the field of composition, in which there are outstanding Negro musicians. One must, however, mention Nathaniel Dett, noted composer and head of the music the program. "A la Orilla de un Palmar." by This survey does not attempt to cover Echaniz. department of Hampton Institute, who Ponce. is also a fine pianist.

Affants, Gs., Georgian OCT 22 1925

Italian Tenor Requests Concert

by Famous Negro Organization-May Use Themes.

Jazz and syncopation, which he has been studying for use in his happy in playing the music of Schumann, Franck and Debussy. She has played also to the accompaniment of the New Haven Symphony."

The Chicago Croic Opera Company, from his concert at the City Auditorium Friday night, opening the season of the Atlanta Music Club.

The lighter numbers on his pro

won scholarships awarded by the Juli-liard Foundation. Cornella Lampton of Chicago, pupil of Glenn Dillard Gunn, and Tourgee DeBose of New York City, pupil of Friedman, are also players of "Viva Navarram," by Larreglax, ranged by Echaniz, played

"Ay-Ay-Ay," by Perez-Fre
"A Furtive Tear," from
d'Amore, by Donizetti.

wa lawor broadcasis

Miss Eva Taylor an international vaudeville star and record artist is moadcastine regular. She started her allegate the tipler are of the owith Phina and Come by the whom she traveled Harone and Australia. Later she played the Orpheum tiple in the states. Miss Nota Bayes saw the possibilities in this years lader the possibilities in this young lady the possibilities in this young lady and featured her in the 'Queen of Hearts.' She possesses soothing contracts for which has gripped the world over. She has recorded for the Columbia Philograph Companiand is now priess are Cast Way on an Island of Love, Picker On Your Baby and Everybody Love My Baby.

Miss Taylor is the female member of the Clarence Williams Radio Trio

of the Clarence Williams Radio Trio. During a five week engagement thru the middle west, she was the featured soloist on the Night caps Radio program in Cleveland. Other cities where she did breadcasting were: Youngstown, Pittsburgh, and Atlantic City. In Pittsburgh, she was the at-traction at the luncheon of the Kiwanis Club, held at the Pitt Hotel

Pittsburgh, and also stopped the show at Lowe's Aldeen Theatre.

Miss Taylor is now at her summer home in Merrick Park, Long Island and may be heard several times each week over the radio stations in and near New York City

Noted Se Kadio Staff of Artists

ORONTO, Can., Sept. 24.—(A. N. Robert Paris Edward), noted so tion. Mr. Edwards, who was forn in Neway. No property of the Estel E. Dancy and Prof. Boston B. Purvi of that city. He will be the first memory of that city. He will be the first memory of that city. ber of the race broadcasted regular ly from a Canadian station.

Music, Poetry and Art - 1925.

DECEMBER 20, 1925

Now that "The Hook of American Negro spirituals" has proved to be success, the Viking Prose anserting that it will carry out its original plan of issuing a complete library of negro folk-music, spiritual and secular. The series will be supervised by James Weldon Johnson, Secretary of the National Association for the Advancement of Colored People, and editor of the book mentioned above. Two more volumes are already in preparation: a book of work-page, convict-songs and

blues, and a second book of spirituals. J. Rossesses Schruck is making the voice and plano arrangements for these, as he did for the first volume. Many readers have the not included in the first collection, and the publishers will we come more such suggestions.

Correspondence
y c (HERALD TRIBUS
NOVEMBER 8, 1925
Hearn's Collection

of Negro Folk Songs

To the Editor of BOOKS.

Sir: I was interested in Van Vech n's review of three recent books caling with Negro songs. I have vamined only Dorothy Scarborough's ook, "On the Truil of Negro Folk ongs," but neither she nor Van echten refers to Lafcadlo Hearn's ioneer work in collecting Negro ngs. His article on "Levee Life," hich was written and published in ncinnati in 1876 in "The Commerial," contains songs not collected by cent students. I reprinted the aricle in "An American Miscellany," asued last year by Dodd, Mead & Co. "Levee Life" deals largely with songs and dances of the roustnts on the Ohio and Mississippi ers. Hearn gives about one-tenth ert of the most famous roustabout s called "Limber Jim," or "Shiloh." his occupied more than two and a if pages in the "Miscellany." Other in the article are "Number nety-nine," "Let Her Go By," "The andering Steamboatman," the songs ginning "Molly-Was a Good Gal and Bad Gal, Too," "Shawneetown Is rning Down" and "I Come Down
"Mountain." (The last, Hearn a had been reprinted before in ne different form.)

Hearn also reprints fragments from lengthy chants, "Belle-a-Lee's Got No Time" and "I Wish I Was in Mobile

Bay." In a story on the same collection, "Dolly," also printed in 1876 in "The Cincinnati Commercial," there is given a Negro spiritual, "My Jesus Arose." There is also reference to another song, called "Big Ball Up Town."

It is possible that some verses from the songs that Hearn collected may be in the volume reviewed by Van Vechten. I merely desire to call attention to some overlooked Negro songs for the gathering of which Hearn deserves credit.

Those who are interested in Negro songs in the Creole patols will find what Hearn collected in "Occidental Gleanings," just issued—in the section reprinting his Ozias and with letters.

ALBERT MORDELL Philadelphis, October 27, 1925.

1

Music, Poetry and Art-1925. I.

Mecca Auditorium



Where the New York Symphony Sunday Concerts will take place

Songs From the Heart of October 18, 1925 The American Negro

In the Folk Ballads and Spirituals Now Collected

THE BOOK OF AMERICAN NEGRO

SPIRITUALS. By James Weldon
Johnson. Musical Arrangements by
J. Rosamond Johnson. Additional
Numbers by Lagrence P. pp. New York: The Viking Press.

ON THE TRAIL OF NEGRO POLK-SONGS. By Dorothy Scarborough. Assisted by Ola Lee Gulledge. 280 pp. Cambridge: Harvard Univer-eity Press. 33.50.

By MUNA LEE

ETWEEN them, these two books cover in a general way the whole rich field of the American negro's traditional song. James Weldon John-son, Secretary of the National Association for the Advancement of Colored People, has edited the spirituals; and Dr. Dorothy Scarborough of Columbia University, ably assisted by Miss Ola Lee Guliedge, has collected the secular folksongs; collected them, in many instances, from cornfield and cotton patch, from above iron pots of boiling clothes, from the chain-gang and from the

croon hushing a child to sleep.

The editor of the book of spirituals contributes a valuable introduction, discussing their origin and development both as songs and as poetry; and he calls attention particularly to

their serious earnestness of purpose.

The negroes, putting their fervent, imaginative religious concepts into their curiously simplified English, worked under the double difficulty of retelling stories related to them in figurative language often imperfectly understood. Yet, even though, as Mr. Johnson reminds us, some of these songs are only saved, as poetry, by their naiveté, others have, as poetry, an irresistible emotional appeal. The combination of African rhythm and austere Hebrew theology, clothed in rich, slurred English and gorgeous with metaphor, made the negro spiritual a song beautiful and distinctive among the songs of the world. All that Christianity, with its promises of power and glory, could mean to a passion-

Mr. Johnson believes, and gives abundant evidence for his belief, that the origin of these songs was both communal and individual. They were originally intended for community singing, modeling themselves, it may be on the African form, with chanted responses in chorus; but "the far greater part of them is the work of talented individuals influenced by the pressure and reaction of the group."

There was in the old days, it seems, a definitely recognized order of bard, be raisiting still in some sections of the South. Every congrega on had its own leader in singing; but the makers of song were itiner at creators, wanderers from church (their arrival always a time of great and pleasurable exclument), teaching new songs which they had made or adapted to an eager audience. Their qualifications had to be exceptional: "a gift of melody, a talent for poetry, a strong voice and a good memory." Mr. Johnson and a good memory." Mr. Johnson and emotional interest and a deeply sympathetic, if alien, point of view. Her book is an entertaining narra-

A small but stocky dark-brown man was he, with one eye, and possessing a clear, strong, highpitched voice; not as striking as some of the great negro preachers
I used to see and hear, but at
examp meetings, revivals and onspecial occasions only slightly less important than any of them. A maker of song and a wonderful leader of singing. A man who could improvise lines on the moment. A great judge of the appropriate song to sing; and with a delicate sense of when to come to the preacher's support after a climax in the sermon had been reached, by breaking in with a certain sentiment, often just a single line. * * * He must have derived his support in somewhat the same way as the preacher— part of a collection, food and lodg-ing. He doubtless spent his lei-sure time in originating new words and melodies and new lines for old

sympathetic, if alien, point of view. Her book is an entertaining narra-tive of the pleasures and difficulties of gathering folksongs as well as an anthology with the music of complete versions (often with several variants) and of fragments.

Perhaps the most absorbingly in-

reenaps the most absorbingly in-teresting section of Ir. Scarbor-ough's book is the chapter on the negro's part in transmitting the traditional songs and ballads. She gives versions of "The Maid Freed from the Gallows" (or "The Briary Bush"), for instance, from Virginia, North Carolina, Mississippi, Florida and Louisiana — sometimes several different versions from different sections of the same State. This hall lad, a particular favorite among the celored people, has been wholly adopted by them. They dramatize it; they use a variant as a children's singing game; they alter "the maid" to "the man freed from the gal-lows." They sometimes plead, "Hangman, hangman, wait a while." and sometimes "Hangman, slack on and glory, could mean to a passionately Joyous race amid a dreary
bondage of ignorance and hopeless
toll is expressed in the spirituals
toll is expressed in the spirituals
their very titles give the emotional
history of an epoch: "Nobody Knows
de Trouble I See," "Didn't My
de Trouble I See," "Didn't My
Lord Deliver Daniel?" "Gwinter Sing
All Along de Way," "Keep a-Inchin
Along," "I Done What You Tole
Me to Do," "Weary Traveler" and
Me to Do," "Weary Traveler" and
"Singing Wid a Sword in My Han"."

Many others

I Raugman, slack on
your rope"; and they invariably
drop the "Briary Bush" chorus. In
all likelihood the chorus was added
to the English ballad after the original version had crossed the Atlanthe agency of the Fisk Jubilee Singers. This "Book of American Negro
"A Little Boy Threw, His Ball,"
"Lord Lovel," "Barbara Allen," and
many others.

I lo sedjacg

negro also made, and makes over ballade. 'The Holl-Weevil' well-known example, which can antedate the first appearance of boll-weevil on this side of the Grande about thirty years ago, song in question is a humorous, niring presentation of a type of that appeals to the negro impaction—weak, guileful, persistent irresistible. Not all the ballads morous, of course: there are gedies of love and liquor; and the sil "Coon-Can Game:"

e night was cold and stormy, It sho' did look like rain. in't got a friend in de whole wide

tool tobody knows my name. Tobody knows my name, Po' boy! Tobody knows my name with the tobole wide to the tobole wide coody knows my name.

There is also a black picaro, Stag- with its tragic conclusion: e, who accems to have carried ings with a high hand.

spoler was a bully man an' evey-

body knowed

When dey seed Stagolee comin' to
give Stagolee de road,
O dat man, bad man, Stagolee
done come!

The transcribing of dance-songs or is seems to have presented espeal difficulties. The negroes look

with much of Herrick's feeling for alls "unbaptized thymes." "Devil songs" were banned along with the dances ascribed to the devil.

There are likewise interesting songs about animals, the familiar animals of the plantation—terrapiu and toad, coon and possum, peckerwood, jaybird and hawk, mule and rabbit.

The work-songs, serving the pur-pose of the chantey, are many, cary-ing according to locality and prevail-ing occupation. Here are cottonhoeing and cotton-picking songs, corn-shucking songs, wood-chop-ping, butter-making, spinning songs, teamster songs, songs of the chain? gang. Railroad songs have a chapter to themselves, some of them original with the negro; some, like "Casey Jones," adapted borrowings. There is a mournful intensity to "Look Where de Trains Done Gone"

If I had a-died when I was young, If I had a-died when I was young, If I had a-died when I was young, wouldn't a-had this hard race to

There is a suggestive study of "blues," that unique and uproar-

nged hanje, bones, comb and izwbone. This latter was the jaw-bone of horse or ox or mule. played by drawing a key across the teeth, and was frequently dignified into be-ing the protagonist of tragedy:

De jawbone walk,
De jawbone talk,
And de jawbone eat
Wid a knife an' fork.
lef' my jawbone on a fence,
ain't seen dat jawbone sence!

Wondering auditors of a negro at work, who have heard him chanting an inexplicable, reiterant word, "Jawbone, jawbone, j for an hour or more, will be glad to learn the origin of so welrd a con-

The reading of these two books still more, the hearing of the songs. so mournful and so gay-gives a deeper insight into the psychology of a race which has remained essentially alien, even to the Southerners who have known it best. The negro is wary. He says no more than he wishes. He measures the character and gauges the quality of an interlocutor almost unerringly. He is the master of infinite tricks and evasions, to make a covert for his real lous method of expressing despair; self. He can defly divert the attand an account of the work of W. C. Handy. Dr. Scarborough also distincted to pursue; he is capable of cusses briefly the primitive instru-

The Illustrations on This Page Are From Mellows: Ne Work Songs Cries an R. Emmet Kenned To Be Published by Albert and Charles Be

and ingenuousness. But in hi he reveals himself; his inn longing for warmth and rhyt color, his primitive sense of justice, his melancholy, his ease responsiveness to little joys, ha passion, his loneliness, his pleasure in the grussome and the savere, his fatalism out of Africa and his towering and exultant faith out of Zion.





Music, -1925

NDIANAPOLIS IND. MEWS

INNUAL CONVENTION OF

Nathaniel Dett, President Philadelphia in 1926.

Rathesis! Dett. President—
Pallaciphis in 1922.

The seventh annual convention of the National Association with National Association of the President of the Presi

NDIANAPOLIS IND. LEWS JULY 27, 1925

NECRO MUSICIANS TO **OPEN SESSION TUESDAY**

National Convention Scheduled for Four Days.

CITY CHOIRS IN SONG FEST

A four days' session of the Na-tional Association of Negro Musi-

cians will open at Simpson M. E. church Tuesday at 10 a.m. R. Nathaniel Dett is president.

A songfest, in which a large number of singers from Indianapolis churches participated, took place at Caleb Mills hall, Sunday. Eight choirs under their directors took part in the program, which featured folk songs and choruses by the leading colored composers, including selections by Dett, Harry T. Burleigh and Carl Diton. The guest directors were Dr. Dett, Mr. Diton and J. Wesley Jones, of Chicago, widely-known chorus director. Indianapolis directors were Harry Hall, Fred Clay, Mrs. Mattle Hill, Mrs. Alberta Grubbs and Wallace Woolfolk.

National Association Musicians.



Golden Rivah was mah hawse's name: Ride 'm on de range, you could ride fo evah Den de herd riz up an' all astarted millin', Ride fo'evah twell de Jedgement came.

Foot was light as a leaf afallin', Haid held high lak a wil' elk deer; Down in de corral you could heah 'm callin', Heah 'm calling when mah step drew neah.

Eye so bright as a quail's ashinin', Big, sof', brown lak an antelope doe; Whirl aroun' yo knee when de ropes was twinin Heah come thundah th'ough de dahk astridin'. Ropes was twinin' in de round-up show.

Fork 'm, an' you moved lak a cloud aflowin'; Laigs had springs lak an ol' jack-hare; Eahs aflickah, an' his nose was knowin', Nose was knowin' all de smells was theah.

> O banjo, banjo, plinka-plinka-plink, Banjo strum an' strum: Tell de boys How Golden Rivah Run to Kingdom Come!

Now lak as not you boys all know Ah rode de herd th'ough sun an' snow; Ah rode de herd one starry night When all de sky was afull of light.

Steers was res'less as could be; Golden Rivah nudge mah knee; "Dere's boun' to be, onless you heed," He says to me, "a big stampede."

An' ah leans an' ah says to Golden Rivah, Golden Rivah was mah hawse's name, 'Comes to de wuss, we kin run fo'evah Run fo'evah lak a flyin' flame!"

Ah knows you, hawse, you is young an willin Trus' ol' Sam'll keep you safe an' soun'!" Started millin', an' dev won't lav down. Hoof up, pawin', ev y horn atossin, Eyeballs rollin' lak de sea is white; Trot, turn, trot; nevah heed yo bossin'; Good Lawd knowin what dey smells by night!

Rawhide crackin', we was ridin', ridin', Herdin', callin'-but it ain't no use. Heah come lightnin'-an' de herd bus' loose!

Ah press mah knee intuh Golden Rivah, Trottin' all ashivah th'ough de pourin' rain: "Quick now, hawse, you gotta prove yo clevah!" Dat herd come arumble lak a railroad train!

> O banjo, banjo, plink-a-plunk, plink-a-plunk, Banjo, pro-ceed; Tell de boys how Golden Rivah Run dat stampede!

We went so fas' ah could not think. We zipped th'ough black lak a bucket o' ink; The win' was ablowin' mighty guns : Dat herd run lak de thundah runs.

Low on de plain a line o' light Seemed agrowin' on mah sight. "Good Lawd," ah prays, "O save ouah souls—An' please watch out fo' gopher holes!"

An' ah leans an' ah prays to Golden Rivah, Golden Rivah, ef you gits us th'ough, Ain't gwine be no bit ner rope fo'evah, Bridle, saddle, ner no cinch on you!"

Den he laid so flat ah was yankin leathan; De rumble o' de herd in de rain was drown'; We flewed lak a comic-hey! we split de weatheh Bus' th'ough clouds and colors inta sight an' soun

Of a big camp-meetin' undah cliffs o' glohry Lak de soun' o' Gab'iel on his golden hawn; Blue o' smoke arisin' lak an ol'-time story, An' de aih all di'mon', and de sto'm done gone!

Priday, May 8, 1925 Mixes Songs

egro Has Been Mak nons, and occasional writers like Word of Mouth have travelled for from the ortho-Word of Mouth dox mode.

THINKS COLLECTED

Negro Problem

VERSE SIGNIFICANT surely fashioning his own literature in the years that the white man has Preparation For Work Southgiven him a Caucasian tradition. He Will Presently Devote To been done at beginning, by word of mouth.

"Thus, as in a volume such as this Lawrence Stallings, author of will find hundreds of crude verses, "Plumes." co-author of "What Pricesome doggerel, an occasional pieces Glory," and conductor of book re-with the crude lyric power associated view column in The New Yorkwith the early work of Anglo-Sax-World makes a visit to North Caro-on poetry.

lina the occasion of some writing To me there seems nothing new in on the subject of a volume of negrothe work of this University collecsongs for which he commends the tion—that is, nothing new in the University of North Carolina Press, sense one finds newness in Mme.

Here is what Mr. Stallings in his Kallas's group of Esthonian tales in column, "The First Beader" in the White Ship'. But I may easily New York World:

Property of the Stallings of the White Ship's But I may easily new York World:

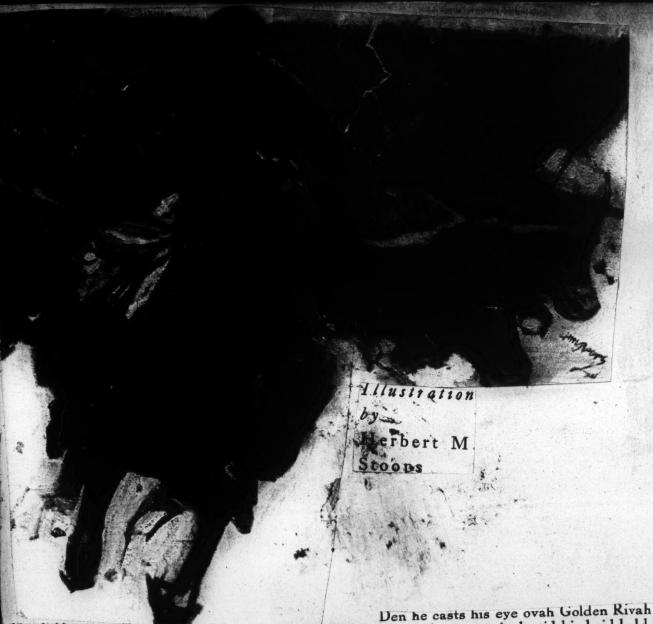
"It is said that Roland Hayes will cans I have within my literary con-"It is said that Roland Hayes will cans I have within my literary convertire from the concert stage in two or three years, and devote his life white-man-made Negro lyrics not to the study of Negro music, hoping to trace the origins of the folk-song work. Or, for that matter, not without kinship with Paul Laurence Dunbar's lyrics, which by a Negro and put of Negro life, are none the less as sociological foundation. The University of North Carolina, through its press, offers a valuable contribution to the field in 'The Negro and the North Carolina collection, claim

His Songs. dark breast of slavery.

of the Negro in America has been taken at the face value offered for by the whites. That is to say, the Negro story has been written in the school of Joel Chandler Harris and Thomas Nelson Page—stories likely to be concerned with the faithful Thomas Nelson Page—stories likely to be concerned with the faithful and slightly comic slave, the Big House, the honor of the family. Certainly there have been stories likely Books like "The Negro and songs" are only the entering we within, say, ten years, we shall the universities.

tion to the field in 'The Negro and the North Carolina collection, claim "In this volume will be found the state that the negro, as used genlyrics for hundreds of songs, some erically in this work, means the neof them shot through with the vulgarity and coarse wit of the folk road cutting of the wharf, or the
types, others even though just, as chain gang. Doubtless these same
secular, tinged deeply with the significance of such pieces as 'Water
Boy,' which seem engandered in the would attempt the deeper sociologic. nothing new for these pieces. They Boy, which seem engendered in the would attempt the deeper sociologic ark breast of slavery. cal problem the Negro in the South "For a hundred years the literature presents, if the South would permit such an attempt.

"Say what you will, there is no Southerner, white or black, who does not face this problem with more en



Man! Dem tents an wigwams, dey uz monst ous scary Standin' nose aquivah wid his haid held high Ah seed speaks an' wah-paint, heahed 'em shout an' cry Snuffin' at de breeze blowin' cool fo evah, Fo' we jolted to a trot on de Golden Prairie Whah de Injuns go when de Injuns die!

"O Lawd," ah remahks, "you is mis-di-rected, Reffunce to de folks ah had wished to see! Askin' Yo Pahdon, dis am onexpected, Awful onexpected to mah hawse an' me!"

> O Ban-jo, High an' Jow Ring an' sing an' soun'! Tell de boys whatall ah know O' de Happy Huntin' Groun'!

Fo' lak as not you nevah seen Green lak dem trees an' grass was green; Ah seed 'em Injuns eight foot high Ride piebal' ponies th'ough 'at sky;

Ah seed big herds o' buffalo Preamble on dem plains below; A chief in feathers lak a tree Says, "How!" on hol's his han to me.

Cool fo'evah undah shinin' sky. An ah knows—ah knows—an ah leans aspeakin To mah hawse, 'at whickahs, lak he tryin' fo' to say, "Oh ah's sorry, Sam!" But ah feels 'm weaken, Fo'-foot pawin' in de proud ol' way.

So ah flung mah laig offa Golden Rivah, Ah stood beside 'm whah dat rivah run; It's bright, all bright, but ah's all ashivah, All am blackness whah ah seen de sun.

Big Chief lep onto Golden Rivah, (O Golden Rivah, it's mah hawse's name!) Chief drew an arrer fum's buckskin quivah, Lined it at de sun in a flight lak flame.

Up along de track o' dat flyin' arrer, High an' high dey went ridin' in de blue, Feathers all afluttah on a trail so narrer,-Sky cracked lightnin -an' it let 'em th'ough!

> O Ban-jo, Sof an low! Banjo, be dumb!

You've tol' de boys How Golden Rivah Come to Kingdom Come!

An' lak as not you boys all feel To lose a hawse 'at knowed yo heel, To lose a hawse 'at knowed yo han' Is trouble hahd to ondahstan'.

Ah foun' mahse'f down in de draw, It felt lak ah had bus' mah jaw; Ah riz mahse'f an' took a stare; 'Co'se, wan't no Golden Prairie theah!

. Foot as light as a leaf afallin', Haid hel' high lak a wil' elk deer; Down in de corral you could heah 'm callin', Heah 'm callin' when mah step drew neah.

Listen! Is it him? Is it Golden Rivah? Golden Rivah was mah hawse's name: Up an' down de range we would ride fo'evah, Ride fo evah — But de Jedgement came!
present foundation at North Carolina

attacking the true sociological aspects of the relationship between the two races. Just now the sociologists of the South must concern themselves with the art of the new of "Even so, they are making the be-

ginning at writing books on racial questions worth the attention of an adult intelligence. The sociologist of the North has been addressing his work to such an intelligence. But he doesn't know enough to dotain that intelligence long.
"It is a fact that the fiction writers

in the South are deserting the field as the sociologists approach. A judge of a Southern short-story contest told me recently that out of 200 manuscripts submitted for final selection, only seven contained the hackneyed thems of slavery, servitude or comic pathos. The others were sometimes about negroes, but they were bread-and-butter stories.

"The true suppression of sociological work in this direction lies not within the efforts of such banded bigots as the Ku-Klux Klan. After all, even the most timid scientist cannot be frightened by the spectacle of theses dolts in bedsheets. It lies with the minister of the gospel in the South.

"For he, whether Baptist or Meth odist or Presbyterian, cuts the throat of the young liberal of the college as soon as he begins to cry for intelligence. It'is done by him through boards of trustees of the college and not through rare parades of Klansmen or by agitation in State Legislatures. It cannot last long The young men will heat the preach

"Meanwhile, such collections of songs are being made. The significauce of a Hayes concert in Carnegie Hall is not as signal a portent as the work of these sociologists at The Hayes spectacle must be at leas 50 per cent, due to the fact that Roland Hayes is the greatest concert singer today.

"But the Negro and His Songs is one of the now constantly recurring symptoms of a scholarly and scient tific effort to collect and arrange the traditional literature of the negro in America, which he has wrough and edited only by the spoken word. It is preparation for the work that the South will presently devote to its racial problems, a foundation for a socialogical structure which cannot be done elsewhere, and which is not permitted to be done in the South, or rather, has not been per-mitted, until now.

MAX IS 1921

KET IN WAR, PIRST I the Editor of The Neis Fork Tell have seen the letter in too ipon my article on the negro comusic, dance and drama of Amerouszied by the heading, which as sede the advantage to Mr. Feigur I have spoken to Dr. James W.

spoken to Dr. James Weldo son, from whom, and from whose hoo Book of American Negro Poetry." In the material for my structe will obtain Dr. Johnson repeats the instorical fac quoted from my interview with his

which is stated in the book as the follow paragraph:

"It appears certain that Phillis (Wheat was the first person to apply to Ge Washington the phrase 'First in peace,' phrase occurs in her poem addressed to Excellency General Washington, written 1770. The encoming, First in war, first peace, first in the hearts of his sountrym was originally used in the resolutions sented to Congress on the death of Wash ton in 1798."

The "Lee" of whom Mr. Jennings expressed himself almost a quarter century after the young negro poet written her tribute. George Washing knowledged his appreciation of her a letter to her. There is a brochure subject written by Dr. Johnson.

James Weldon Johnson is an authority of the negro race and one of our outstances of the negro poets, and, as is well known, is Secretary of the National Association in Advancement of Colored People. He been a contributor to and editor of magning the negroup of the National Association in the negroup of the National Association in the Na

The first of favilte, and a genuine of favilte, and a genuine of favilte, and a genuine of favilte with the party of the construction of the favilte with the highest of the favilte f

e along literary lines. It might be of interest for me Du Bois, James Weldonto say here that as did our friend on, Kelly Miller and Emmettand founder of Hampton, General scott, all Negroes, are amongArmstrong, see, directly after theWEIRD WORKS TO BE SHOWN prominent literary people of Civil War, something in the Negro by. They are authorities onthat should be developed, and went crican culture and refinement to work on our Hampton Institute hibition of Independent Artists in writings are true sources of so did John Wanamaker, a number of years later, see in this young to Be by Classification—"Wild"

of years later, see in this young to the limited space in the limited sp

and conscience, which the Negre can portray better than any other race. There is a pathos, a tender-ness, an edge of sympathy, a beauty of loyalty, and a genuine-ness of simplicity wherein the Af-

cal order of the artists' names, concervative mixed with futurist, ne chool next to old. This year it was d

OF THEIR OWN AR

Boys and Girls of Dr. Fritz Class Join Elders in Looking Over Show at Metropolitan

VARIETY OF THEIR WORK REVEALS UNUSUAL TALEN

Leon Rudin, Boy Planist, Singel of B Flat, Is a Newcomer-He Performs for His Father

By Oliver H. P. Garrett "I think," said Ronald Joseph, fifteen years old, whose father, Theophilus, is a Negro elevator man in a building in hase zoon street, "I think Duncan Campbell does very nice

He gazed critically at the painting in tempera of the lien and the mon by his classmate, who is ten years old. where it hung on the wall in the basement of the Metropolitan Museum of Art.

Bong Chu nodded. Bong Chu alsc is 15 years old. His father, Boo Chu, owns a chop suey restaurant in Second Avenue.

"Such broad brush strokes," said Bong Chu.

"Class of Geniuses"

Behind them pressed a shuffling peering stream of adults, who had some to wonder at the exhibition Dr. Henry E. Fritz's class of children selected for unusual talent—"My clas of geniuses," Dr. Fritz calls them The two boys paid no attention to the wide-eyed, expostulating men and women behind them. They, too, are members of the class. There is no wonderment in it for them.

"Of course, I don't know," s Ronald. "But I want to go on dra ing. I've done if ever since I was

He has in the rayon drawings

entid. from eight to fifteen work he believes shows talent, ess are unusual people," he id. "and I treat them as such. I them no instruction, except when ey ask for it. I let them paint and el what they please. Each one believe, is a genius. In the past only chance has brought us our Raphaels, our Michelangelos and our la Vincis. Many have been lost beause they did not have the oppor-

he was four months. Drawing does not so well as music. Leon, ng B flat."

ng B flat.".
"A-s-a-a-h," sang the boy.
Mr. Rudin tapped the tuning fork
"A-s-a-s-h;" twanged the fork. se," said Mr. Rudin, and patter

ON, Mass. May 13.—Proteiner of Harvard University, in Whener of Harvard University, in talement in de' recently, declared to be recently, declared to be recently, declared to be recently, declared merica long before tolumbus event eyes on the western continent enturies belong the hirepid navigator touched these shoes, black met and crossed the Atlantic and lander the tropics continent.

n Smith of West Medford ate of Boston Normal Article, who is making illustrations

Women Painters and Sculptors S Marriage and Art Are Comnatible By MARTHA COMAN HE purchase by the National Association of Women Painters an

Sculptors of a club house at 17 East Sixty-second street, work or the remodeling of which started soon after taking possession May 10, has given this organization wide recognition. It has also emphasized the fact that women of this profession have solved, perhaps in a more Mr. Rudin, who "works by leather satisfactory way than those of some of the other professions, how to

Mr. Rudin, who "works by leather soils," came past, his pale-faced son, Leon, clinging to his hand. Leon is a new entrant in the class. Recently be played the piano at a recital in Town Hall. Mr. Rudin beckened to the hall.

"He composes, too," whispered Mr. Rudin, and drew from his pocket a tuning fork. "He has shown music the twofold interests of women, "especial in the field of art, and men, the was four menths. Drawing the said "if the husband and nembership." the twofold interests of women, "espe-loo cially," she said, "if the husband andme wife happen to have similar interests, so that he is not annoyed if occasion-

"If a woman does not rival the proudly numbers some of the foreimasculinity of the sturdy oak she has most business and professional men
at least become more like the tall in America as his patrons. Then he
straight peplar in her self-reliance and claims to have been commended for
her pliability in meeting the winds of his natural talent by Blue, author
circumstance," she said.

"If she has been wise, she has not Uncle Sam in the attitude of saying
let the interests of her life be bounded by four studio walls, for only in
the case of great genius does this are the Cynthia, owned by Earl B.
bring about a result that is justifiable. When this type of woman has Curtis; the Florida, Barron Collier;
arrived at success she has much to the Leonis, owned by one of the
give to society, and if she marries Guggenheims; the Windward, Harry
she certainly creates a broader backFisher; the Captiva, Harry Payne
sround for a name and a richer companionship for her husband.

"Women of this sort are prominently identified with all movements
that create a closer understanding of
the larts by the laity. It is this that

so that he is not annoyed if occasionally there is a slight conflict between her career and her household. If his interest is as keen as hers in what she is doing things will work out smoothly." Mrs. Morton is a portrait painter and has gained considerable fame for her types of negroes of Martinique and the string and t **Paints From Miami Wharves**

smoothly." Mrs. Morton is a portrait painter and has gained considerable fame for her types of negroes of Martinique and the surface of the future holds for women painters just what it holds for women painters just what it holds for women painters just what it holds for work for it," she declared. "It offer opportunities for a wide and varied personal career. It is not a makeshift help me, I paints dat fuh de love ing. Joe explained that after a saw profession, but a very definite and ob it."

merica for before Columbus every definite and object the plant of the plant of the profession but a very definite and object the plant of the plant

New York, June 26.—Maurise Hun-be, a young man in his 20s, a the model for many of America' fore-most artists and Illustrators, and is almself a well known figure in metropolitan art circles.

The country's most famous artists proclaim that Hunter has the best

At all university less of a student of the Isla scaool having Arts won first prize on a figure for which Hunter posed. According to Prof. H. Langzettel, B. C. A., and scoretary of the Fine arts scaeol of Isla the model of Hunter was considered to be the heat that had ever been produced at the school. The award was the Prix de Rome, and entitled the art student to further his studies in Rome.

Hunter lives al fib W. 57th St., and was born in Dutch Guiana. He has been in America for the most it years and speaks five language. He has been in America for the most it years and speaks five language. He has been in America for the most it years and speaks five language. He has been in New York city, and for the past eight years has hen employed by the Art Students league of New York as a model.

as a model.

as a model.

Among some of the most prominent artists using Hunter for a model are: Dealtoa Valentine of the Chicago Tribune, Dean Cornwell, Robert Robinson, Mead Schaeffer, S. H. Wainwright, Walter Briggs, George W. Gage, Walt Landerback, Frank X. Leyenaecker, Herbert M. Stoops, Storkton Mulford, E. G. Young and hundreds of others.

Many pictures are patterned after his body and white faces substituted for his own. Hunter poses as any kind of character, such as

as any kind of character, such as Indian, Hindu, East Indian, Egyptian, Chinese, Moor, Argentinian, natural or otherwise.

Upon a few of the most prominent magazine covers and pages that pictures of Hunter's physique has appeared are: Saturday Evening Post-Cosmopolitan, American, Everybody's, Top Notch, True Story, Ladies Home Journal, Delineator Liberty, Woman's Home Companion and others.

GO, Aug. 31.—A special Museum is to be fitted up dtures. The biza

HOACO ILL NEWS

Ideals Are Revealed at Exhibition of Chicago League at Y. M. C. A.

BY MARGUERITE B. WILLIAMS.

To clean up the back yards that border the south-side elevated is the aim and ambition of the Chicago Art league, now holding its second annual art exhibition at the Wabash Avenue Y. M. . A., the Negro branch.

Any one dropping in last Sunday at their "first view," where none of the ocial embellishments that go with such an occasion were omitted, would little suspect that the ideals of this little group of colored artists extended to such homely forms of beauty as white curtains and unbroken and unstuffed window panes. But it is the plan of William Farrow, president of the soclety, to encourage civic and domestic eauty among the Negroes of the city s well as to conduct a social club for the interchange of ideas among these who indulge in various forms of artistic

It is interesting to note that while of these artists are able to depend their artistic efforts for a livelihood rtually all of them have managed to the next best thing—to be employed some art establishment. Mr. Ferraw president, has for years lived in the listic atmosphere of the Art institute, inting the labels for all the exhibits. d in his spare hours he finds time for ers and landscapes. Other members lerve in various capacities in art gal-

gift shops, and paint signs. One teaches are in a public school and exhibits the work of her students, while another for merly "in service," who spent her Saturdays taking embroidery lessons from a French needlewoman, is now herself a successful teacher devoting all of her time to her needlework.

Ing so much neglected and yet is so much needled to balance this very tensembers of our living.

The Negro woman with her traditional composure and patience when the successful teacher devoting all of her time to "take to" embroidery. Mrs. Patter to "take to" embroidery. Mrs. Patter to "take to" embroidery.

vaguely grasps for something more Just what will be the results of these primitively his own.

He now looks for themselves altogether she received but a sire she communed with her planter of the sire she communed with the sire she commun

"Minuet in G" on the victrola when he the following artists: For painting, paints. It makes him feel so free, he Gifford Beal, John E. Costigan, Fred-

the artist, Charles Dawson, had at-temped to introduce some interpretation of his own people.

In a talcum advertisement shaded nymphs were dancing freely with unshaded ones and in a cover design for a

pamphlet the symbolic figure of America had a suggestion of the Negro features, while in a row of Negro soldiers ach was clad in the uniform of every war the United States has fought.

In discussing the interpretation of the Negro in the stories in our popular magazines, Mr. Dawson, who has ambitions in this direction, regrets that so many artists treat the Negro as a carleature. The sympathetic understanding of him that is shown by artists like Louis Mora and Josef Pushmann (to go outside the field of illustrating into painting) is the exception rather than

Needle Craft Interesting.

But what interested me most in the whole exhibition was the needlecraft of the group of women who, under the guidance of Mrs. M. L. Patterson, are oing such neat and careful work. s only for the few to attain artistic excellence in the fine arts, but in the erafts, where technical ability counts for so much, the many may participate. For this reason it is very encouraging to see so many women interested in the rather exacting craft of embroidery

He now looks for themes near home at the Y. M. C. A. and Mr. Holmes' mong his own people with the mong his own people with the Y. M. C. A. and Mr. Holmes' among his own people or the landscape art center on Indiana avenue. "The that he sees about him and gives to Shadows," where a little theater is now them a melancholic streams to stablished, no missionary can character and genre pictures, and in process of civilization in the Negro of Arthur Digg's landscapes we get an to-day. There is no telling what that other, though more upgested to the content of the c other, though more unsophisticated spirit, expressing itself naturally, might accomplish.

In commercial art there was not alone the clever "ad," of which the Negro artist has mastered the trick, but there was also a group of "ads" made to Negro business firms and in which the artist, Charles Dawson, had attended to interest the trick of the artist, Charles Dawson, had attended to interest the trick of the artist, Charles Dawson, had attended to interest the commend to interest the commend to interest the commendation of the commen Cyrus McCormick, Jr., Edward B. But-ler, Arthur T. Aldis, Percy B. Eckhart and John A. Holabird.

A new prize awarded this year will be the M. V. Kohnstamm prize for \$250 for "the most commendable painting."

Art Institute Attendance.

"The attendance at the Art institutor the month of July has exceeded the of any other month during the year says the Art Institute News-Lett "There were 77,453 visitors record 10,910 being paid admissions, 2,410 w members of the museum, and 64 entered on free days. The attenda for July, 1924, was 72,282; for July, 1923, 64,042, and for July, 1922, 61,05

merly "in service," who spent her Saturdays taking embroidery lessons from a French needlewoman, is now herself a size endowed with deft fingers successful teacher devoting all of her time to her needlework.

Many New Angles.

The exhibition at the Y. M. C. A clieby are now embroidery pleasure clubs are now embroidery pleasure clubs. New ideas in designs are, how clubs. New ideas in designs are some intention in private schools and a Catholic Academy for girls. At the latter in the colored musician, has something peech of angles, full of promise. It will not not intention in the primary principles of art.

Whan a young skil he visited postern, and here sav a statue of Benevice musician, has something peech of in the colors and pattern found have been decidedly more interrupted what the Negro artist, if encouraged. What he Negro artist, if encouraged what is private schools and a Catholic Academy for girls. At the latter in the primary principles of art.

Whan a young skil he visited postern in Negro, She received her education in the private schools and a Catholic Academy for girls. At the latter is not in the private schools and a Catholic Academy for girls. At the latter is not in the primary principles of art.

Whan a young skil he visited postern in Negro, She received her education in the colors and pattern found in the private schools and a Catholic Academy for girls. At the latter is not in the private schools and a Catholic Academy for girls. At the latter is not in the private schools and a Cat

of so far in her work as to whose it w them a melancholic atmosphere or being established, no missionary can being established, no missionary can being established. That childlike resist speculating upon. That childlike resist speculating upon. That childlike resist speculating upon being established, no missionary can be interpreted the Negro in a language that he himself understands. In 1865 she had progr a language that spirit which the ancient Negro possessed when he carved those weird and sessed when he carved those weird and two years later took up her permanent residence at Florence where the carved those weird and sessed when he carved those weird and sessed when he carved those weird and two years later took up her permanent residence at Florence when the carved those weird and two years later took up her permanent residence at Florence when the carved those weird and two years later took up her permanent residence at Florence when the carved those weird and two years later took up her permanent residence at Florence when the carved those weird and two years later took up her permanent residence at Florence when the carved those weird and two years later took up her permanent residence at Florence when the carved those weird and two years later took

Among some of her noted works are: "The Freed Woman," "The Death of Cleopatria," "Asleep," "The Marriage of Hlawaths," and "Madon na With the Infant Christ." Among her busts in terra-cotts are those of from one of the nature poets, proof in writing of the artist's emotions in the presence of nature. And he tells you that he likes to put Paderewski's Dec. 13, is now announced to consist of "Minuet in G" on the victorle when he

Lewis was a prominent exhibitor and her work won the admiration and favorable comment of connoisseurs of art.

She was an occasional visitor to this country prior to the World's Fair. She invariably visited Chicago on these trips as the guest of the late Mrs. John Jones, pioneer settler and great race benefactor. She died a few years ago at her home at Florence.

Miss Lewis never married, but lived in her beautiful with the

collections of her art and from which she sold from time to time at fabulous price. She gave lavishly to charities and was a communicant in the Roman Catholic Church.

Nor are the women of the Race trailing in the embodiment of the spirit of a finer art. The needle-crafts, most popular of which is the art of embroidery, have been developed to a high state, mainly through clubs, who have been attracted to this idea of a more bendeficial pleasure from that of a mere "society" organization. In commenting upon a phase of the Daily News says: "To clean up the back yards that border the South side elevated is the aim and ambition of the Chicago Art league, now holding its second annual art exhibition at the Wabash Ave, Y. M. C. A., the Negro branch. "What the Negro against is on

by Painters

nly have we painters who own initiative rather than works of our greatest mastry O. Tanner, but also have re contributors who, beside ticular line, run the whole of the artist scale. Archilotley and Arthur Diggs repthe best of our landscape
s, while the secret of the
lever "ad," of which the white
as long been the only boaster,
the creditably mastered and in
cases excelled by our own arCharles Dawson and many

GAZINE ILLUSTRATORS LISTED AMONG ARTISTS

the illustration of sho

is the illustration of short in popular magazines or of basond our sphere. Despite that for years the people face have been caricatured therewas ridiculed by the selector white artist, there are many of our own artists now the selector white artist, there are many of our own artists now the selector white artist, there are many of our own artists now the face who bid fair low with fines works showed as of earlicature.

Charles Dawson's array of rolal art designs at the league twas a talcum advertisement was a talcum advertisement and an imply and as gratefully white ones and a cover desor an American pamphlet with expresentation of Race soldiers d in the uniforms used in war in which America has ed.

VOMEN MAINTAIL INTEREST IN ART

Wabash Ave. Y. M. C. A., the Negro branch.

"What the Negro artist, if encouraged to depend on his own inlitiative in design, might work out is perhaps suggested in the colors and patterns found in the costume of a decorative painting in the exhibition by Ellis Wilson. Two gritists have also been working in ceramics one in pottery and the other in china decorating.

"Just what will be the results of the Lague, recently have also been working in ceramics one in pottery and the other in china decorating.

"Just what will be the results of these ploneer efforts, both the Articles of these ploneer efforts, both the Articles of the second and we recently the articles of the second and we recently the articles of the second and we recently have a second and we recently have a second and we recently have been fired to change practions to the institutions of the second and we recently a second to change the second in the light of recent has not been entirely refined away by the process of civilization in the Negro of today. There is no telling what that spirit, expressing diseit naturally, might accomplish."

PAINTING EXHIBIT

BEGINS OCT. 29

PAINTING EXHIBIT BEGINS OCT. 29

TIMSTONE W. VA. TIMES JULY 10, 1925

Clive Bell, after viewing an ex ensive show of the African sculpure in Paris, in 1919, concluded that; Negro art was entitled to a place among the great schools, but that below the Greek archive, the Byzan the manner of the African primitive to Raphael. But he decided the position. Gaudier-Brezeska directly tins, the Mohammedan, the Romanes and consciously from the archa blacks have the best of it" in com. Greeks who flourished before the parison with Assyrian art. Roman damned Hellenes," as he called Indian, true Gothic, the late Renais, later Greek sculptors whose wo sance; and were on a level at least in plaster reproductions can be with the Egyptians.

Sheldon Cheney in his Primier of Modern Art' interprets sympathetic ally the spirit of the African primitives—the spirit that may have animated the Ethiopians in carving out he great Sphinx

Negro sculpture is a beautiful ield study for the average white sculptor because it is likely to give pause to his concelt, his self-conscious show of virtuosity, his tenderay to-BEGINS OCT. 29

The jury for the annual exhibition of American paintings and sculpture, to be held at the Art institute from Oct. 29 to Dec. 13, is now announced to consist of the following artists:
For painting Gifford Beal, John E.
Costigan, Frederic M. Grant Malcoll M. Grant ward over refinement and flourish. of Egypt, China and archiac Greek. The sculptors lave done less vio-

tive simplicity, the climinating bararle erudity. Brancust's 'Muse' and Jacob Epstein's 'Mother and Child' both ethereal and of little surface resemblance to any one of the Afrian idols, nevertheless would scarce ly have been conceived before the vogue pf Negro sculpture. More plainly evident is the influence on the was no match for the greatest. He famous massive seated nude of the ranked it below the art of the Chi late Gaudier Bezesta. Her enormounese from the Han and Sung periods, closed, expressionless eyes, are after que and early Italian from Giorto as are the face and the entire con in all our museums.

SEE ART EXABIT

York Artist To Visit Coming Show Of Parent Teacher Federation

TO FEATURE MANY LOCAL CONVASSERS

Art Work On China, Glass And Other Household Articles Is Planned

Among the outstanding armitists who will visit the Art Exminibit planned here by the Parment-Teacher Federation in the near future, will be Miss Augusta Savage, the well-known New York Soulptress.

Miss Savage, whose work has attracted considerable attention, has given the local committee tentative assurances that she will not only place a special exhibit at the Art Show, but that she will not only place a special exhibit at the Art Show, but that she will not only place a special exhibit at the Art Show, but that she will not play the Art Show, but that she will not play the Art Show, but the seen in New York recently by Miss Eva Jesseye, representing the AFRO-AMERICAN, Miss Savage expressed keen interest in the effort the Parent-Teacher Federation is making to bring about a nonular

appreciation of the art schlevements of members of the base.

"Nothing is more needed than an endeavor along this line" according to Miss Savage, who has won echolarships for excellency in art work.

She said We have not yet come to the place where we reside the value of art expression as the place where to the place where we reside the value of art expression as the place rent-Teacher Federation plan, will do much towards bringing about this condition." condition."

The plans for the Art Show are making headway, reports Mrs. Laura Wheatley, President of the Baltimore Teacher Federation, and Mrs. Joseph B. Mason, who is also active the president of the Work. ly engaged in pushing the work There will also be exhibits in house hold art, including china and glas painting

A request for the use of the High School Building was approved by the Board of Education at a recent meeting.

Concert on 27th

Concert on 27th

On the 27th the artists will be a part of a big program directed by Will Marion Cook. This concert will be held to secure funds to establish a Negro Art School contemplated by Cook. Percy Smith of McCullon Street, Baltimore, has rejoined the singers after several weeks illness.

CTURING HIS OWN PROPER FEARLESS FASHION

chibald Motley, Jr. Wins Highly Reward in Painting at Exhibition Chicago Artists.

By Marguerite B. Williams. Two prizes were won by Archibald Motley, Jr., a Negro ou for a painting cal

CORNEAUS TRICIA FRINKE GOOKER IN LIQUOR CASE.

RICHMOND, Ind., Feb. 5:- Charges of receiving liquor leclared they thought they and m a common carrier, filed against George Bray, colored, in containers of liquor thrown a study of the everyday life of m a common carrier, fried against Monday after Judge G. from the fleeing machine. They his own people as he say then Hoelscher ruled that three gallons of liquor allegedly foundadmitted that they did not hi Bray's suitcase when he was arrested several days ago one warrant for searching the detolon of being implicated in the robbery of a colored wo-fendant's car. nan, could not legally be introduced as evidence against the de- In discussing the case Mon

Bray, who has been confined in the county jail for more than a week awaiting trial on the charge, was released. The

quor was ordered destroyed.

The case was sent to circuit ourt from police curt where Cornelius Richardson, attorney or Bray, cutended that the arest and subsequent search of Bray's suitcase was illegal on the grounds that it violated th bill of rights and the fourt amendment of the Constitution which protected citizens a sainst search and seizure with out proper process of law.

After the case had reach circuit court, Richardson file motion to dismiss the action Monday, when it was indicate by the court that the liquor i question would not be permit ted in evidence, Prosecutor Ja Stanley made a motion to dis ilss the case on grounds tha he could not prove guilt with out the aid of liquor. He con ended that suspicion in Bray ase was sufficient for officer to arrest him as they did.

Ruling in the case was base artly on a decision of the Ind ana Supreme court in which Judge Willoughly reversed a decision of the Putnam county eircuit court which had found Stella Batts guilty of violating the liquor laws. In this cas officers arrested the defendant after a chase in automobile during which the authoriti

day afternoon Judge Hoelscher tute he has made it a point t ited the fourth amendent to amiliarize himself with ever he Constitution as presentin

e rights of citizens and o nich this decision was base he amendent follws:

The right of the people to be cure in their persons, hous apers and effects against un easonable searches and res shall not be violated: o warrants shall issue, bu pon probable cause, supporte y oath or affirmation, and par icularly describing the place to be searched and the person r things to be sized."

In the Batts case the suprem court decision stated that when police officers arrest persons on the highway without a wa rant or evidence of cmmission of a crime in their presence, eridence discovered by earch of their persons or con eyance after the arrest cannot be used to secure a conviction.

Archibald Motley, Jr., is the son of a Pullman buffet cher and it is to this fact that hi jectsion early in his career t take advantage of the pictoris possibilities of his own people may perhaps be attribute While Henry Tanner, son of th legre bishop, who became the Negro's most celebrated painter urnedto religious themes young Motley, making cross country trips with his father on a dine chool found himself drawn to n their own engironment

Since completing his cours at the school of the Art insti hase of Negro life in Chic

The three pictures now han g on the walls of the Art in itute show the range and in siveness of his observating Syncopation" is a cabare cene of the notorious "blac nd tan" kind. While the artis as made this picture a vehicl or a free expression of th hythm of forms and colors, none the less drives home it nessage of repulsion, as oulouse Lautrec's beautifu ut loathsome underwork enes of Paris.

"The Mulatress," a portrai of the wife of a prominent Chi ago Negro physician, show his careful study of the differen legro types, a strong contra o "The Octoron," which at eared in last year's exhibition The mixture of racial strains ancasian, Indian and Negro, i Mr. Motley has led him to be come interested in depicting th types which have resulted from hese mixtures.

"Mending Socks" is a picture of his old grandmother, who i 6 years old and bespeaks ympathy and understanding of long standing between th ambitious young painter and he careworn old Negroes. Th aithful old mammy tolls to the ast as she sits in her rockin hair and darns the coars amily socks with her wor lands. Her crucifix hangs o the wall beside her and near b s the old kerosene lamp an he highly colored portrait her young "mistress" relics her early life in the south.

han softenin and the bri a of the brown mul

some artistic ex ore attractiv opportunities that out such an ideal wer ie young colored ar it in the way of jobs o ng lorward to a tin s this, when his worl make its place in the of art.

PEECH ON AN NEGRO POETS



New Orleans Boy Becomes Proficient In Swiss Form Of Singing

VIOLINIST GAVE A TIP

"Clint" Jones, Churchill And Anderson From Southern States

"Clint" Jones, of Boatner and

"Clint" Jones, of Boatner and Jones, who are playing the Regent this week, is the third of a trio of colored male vaudeville artists who have done a most unusual thing in traching themselves yodeling.

Jones is a native of New Friens, and has seen in the words in the seen in the second of the late a fairestor. Tonas, he tells then he thought he would like to do a yodel nutboer to his repersire. Withou any teacher he bean on his officult task. There is a ustained note at the end of the black that he is now using with the had much difficulty at the ending.

A violing in the theatre where he was eprforming suggested that he move about while holding the note. Following the tip he tried it and found that he was able to better sustain the tone while in motion than while standing still.

John Churchill and Charles Anderson, two other colored vaudevillans, are also adepts at this form of singing. Mr. Anderson is, I believe a native of Birmingham, Alabama, Churchill from Ohio, and as hefore stated Mr. Jones is from

The rarity of the air is said to contribute largely to the yodeling of these simple pastoral musicians. With a long line of ancestors from whom the latter have, undoubtedly, inherited their skill, there is no wonder that these folks are adepts. But it is to marvel at these three Negro singers who have taught themselves this difficult art, none of whom have probably been closer to

whom have probably been closer to the Rigi than a map in the village

1st Winning Rec-West and Also Many Prizes

Marguerite Williams Writes on the Success of Archibald Motley, Jr., ise in Work.

By Marguerite B. Williams

CHICAGO, Feb. 6.-Two prizes were won by Archibald Motley, Jr., a Negro artist of Chicago, at the current
Chicago artists' exhibition, the Chicago artists' exhibition, the Frank G. Logan medal and prize of \$200 for a painting called "Syncopation" and the Joseph N. Eisendrath prize of \$200 for a painting entitled "Mulatress." Both of these pictures, and another called "Mending Socks," also in the exhibition, ate a Negro's interprenation of his own people.

Archibald Motley, Jr., is the son of a Puliman buffet chef, and it is to this fact that his decision early in his career to take advantage of the pictorial possibilities of his own people may perhaps be attrib-nted. While Henry Tanner, son of

A musical authority tells us that in the performance of yodels the singer changes quickly from chest to head tones and back again. This form of music is common among the shepherds of the Swiss and Tyroless Alps.

the Negro bishop, who became the Former Artist Negro's most celebrated painter, turned to religious themes, young Motley, making cross country trips with his father on a diner, to pay his way through art school, found himself drawn to a study of roless Alps.

The three pictures now hanging on the walls of the Art Institute show the range and incisiveness of his observations. "Syncopetion" is a cabaret scene of the notorious "black and tan" kind. While the artist has made this picture a vehicle for a free expression of the rhythm of forms and colors, it none the less drives home its message of repulsion, as do Toulouse Lautrec's heautiful but loaths a very small circle of friends. ouse Lautrec's beautiful but loath a very small circle of friends. some scenes of Paris.

ful study of the different Negro is one that will not goon be jost.

types, a strong contrast to "The Several landscapes where exhibited Octoroon," which appeared in last of rich coloring, exquisitely blended. year's exhibition. The mixture of The exterior of Mr. and Mrs. Hamracial strains, Caucasian, Indian and Negro, in Mr. Motley has led him to become interested in depicting the types which have resulted from these mixtures.

"Mending Socks" is a picture of his old grandmother, who is 86 Who Gives Great Prom- years old, and bespeaks a sympathy and understanding of long standing between the ambitious young painter and the careworn old Negress. The faithful old mammy toils to the last as she sits in her rocking chair and darns the coarse family socks with her worn hands. Her crucifix hangs

Mrs. Rosa Hamilton Paints .. Landscapes, Etches, And Decorates Furniture Bot

From Mrs. Booker Wash

Have you ever stopped to admire the beautiful landscapes of Wallace Nutting in the art store windews? If you have not do so at your first opportunity, and then you may thoroughly appreciate the following story of the work of Mrs. Rosa Hamilton, of

"The Mulatress," a portrait of the Measure of heing shown some the wife of a prominent Chicago of the pictures and other evidences of the lady's skill and the impression

ilton's country home in Matthews County, Virginia, was undoubtedly executed by one of superior artistic ability. The natural coloring of the house, grass and flowers seemed wonderfully lifelike, the purpose of a portrayer's efforts ,I believe.

Strips of tin were fashioned into wreaths and festoons, decorated and tastefully used to adorn frames of pictures and other objects. Mrs. Hamilton has also painted designs on furniture which would rank high in any exhibition of similar artistry

As a diversion for a number of years. Mrs. Hamilton colored photographs for two downtown photographers. The late Mrs. Booker Washington also spoke flatteringly of the skill of Mrs. Hamilton when attending a convention held here several years ago.

An etching beautifully done, was shown on a window pane. The design was original and the lines were symmetrical. Indeed, the every detail of the interior arrangement of the room bespoke the hand of the

Curiousity prompted the question Curiousity prompted the question. "Are you a native of the State?" The reply was that Mrs. Hamilton was born in New York and moved to Maryland after her marriage to Mr. Benjamin Hamilton, one of Baltimore's most successful poultry dealers. Her father was French and settled in New Orleans, Louisiana. The Latin strain evidently left its heritage of artistic talent to the daughter The elder Hamilton also did amateur bainting.

is 1791, more than an even before Negro sculpture be a consciously important factor t, writes C. W. Bulliet in the Evening Post; a learned h traveler, meditating on th nal riddle of the Sphinx, reposing the Carptian desert, might culnture was on Egyptians buryon ney was the traveler, and earl "Ruins; or Meditation on the u ions of Empires" he sets ou opinions and arguments at con de length In early edition blished in the United States th ter part of this material wa sted from the translation, e clarly or for a reason—a reaso at no longer is vital in this day and of eager research into the work the primitives of all races and ora for vital structural methods

Of the primitives, none-not ever entiquity of the Sphinx.

he root of Ethiopian culturenose, thick lips and Neoro fa rished at Thebes long before from Asia invaded the ric

the Nile and set up that co civilization which is seen flowing un antiquity than any other n der the patronage of Isis and Osiris hey suppose themselves also to be when the curtain of History rises he inventors of divine worship, o that conducted Volney back into thegave names to the planets, not at imes without measure "an appari-random and without meaning, bu tion, pale, clothed in large and flow-descriptive of the qualities which they

of he metropolis, of Thebes with herNile and founded by Alexander, hundred palaces, the parent of Sties. Scholarships since Volney has made and the monument of the caprice dall sorts of guesses as to the origin destiny. There a people, new for and identity of the S p h i n x rotten, discovered, while others were differing from his-and from each et barbarians, the elements of the other. In the most modern of auarts and sciences A race of menthoritative works, "A History o we rejected from society for their Sculpture." by Profs. Chase and Pos table skin and frizzled hair founded of Harvard, published by Harpers on the study of laws of nature, those this present year of 1925, it is asser wils and religious systems which at the Great Sphinx of Gizeh still govern the universe."

now generally recognized as another representation of this Pharaoh, t In a copious footnote Velney cites numerous authorities among the builder of the Second Pyramid," ancients for his conclusion that "we speculation, still to be accepted have had so important have the strongest reasons to believe rejected as new evidence is foun art to play in the development of that the country neighboring to the Volney's theory has the merit odern methods as the African propic was the cradle of the sciences and stone that so profoundly learned nation was a nation of blacks.

The carvings, however, in and of consequence that the first and stone that so profoundly learned nation was a nation of blacks.

The carvings, however, in and of consequence that the first and stone that so profoundly learned nation was a nation of blacks.

The carvings, however, in and of consequence that the first and stone that the first and stone that so profoundly learned nation was a nation of blacks. which Gauguin was famil-tinues, "founded upon the black comth Jacob Epstein and plexion of the Sphinx. I have since oner finds motifs—prob-ascertained that the antique images wholly unknown to Rodin of Theb as have the same characterms a suggestion in such stics; and Mr Bruce has offered a his Balsac and Burghes of multitude of analagous facts." these may be traced. Peter Eckler, in his edi ion of the carvings that have had so vitalized. recently reprinted with nce are of not nearly the re-noint restored, suggests that great Frenchman may have been or if Volney's arguments and the trail of the "solution to the secre a are accepted, they spring long concealed beneath the fla

The Art of the Ancestors

ROM one of the best extant collections of African art, that of the Barnes Foundation of Merion, Pennsylvania, come these exemplars of the art of the ancestors. Primitive African wood and bronze It was in the dimly guessed prolongfestivals, of selemn assemblies, of sculpture is now universally recognized as "a notable instance of plastic it was in the dimly guessed prologisacrifices and of every religious practice is now different to the dimly guessed prologisacrifices and of every religious practice. Long after it was known as ethnological material, it was artistically "discovered" and has exerted an important influence that the Sphing came into being. "The Ethiopians are the first who upon modernist art, both in France and Cermany. Attested influences are to be found in the work of Matisse, Picasso Modigliani, Archivelet and the Genius The Genius are to be found in the work of Matisse, Picasso Modigliani, Archivelet and the Genius The Genius Archivelet and the guesties are to be found in the work of Matisse, Picasso Modigliani, Archivelet and the Genius The G penko, Lipschitz, Lembruch and others, and in Paris centering around Paul Guillaume, one of its pronents, a coterie profoundly influenced by the aesthetic of this art has developed.

ing robes, such as specters, are paint-conceived them to possess; and it was sign and effect, it is evidence of an aesthetic endowment of the highed rising from their tombs"—And thefrom them that this art passed, still est order. The Negro in his American environment has turned present out the objects to me. "Thosetians" dominantly to the arts of music, the dance, and poetry, an emphasis quite different from that of African culture. But beyond this as eviquite different from that of African culture. But beyond this as eviquite different from the comes from piles of ruine, said he, which you see The usurping Egyptians establish-dence of a fundamental artistic bent and versatility, there comes from that narrow valley watered by theed Memphis as their capital, abandon the consideration of this arcient plastic art another modern and Nile, are the remains of opulening the ancient Ehiopian Thebes, and practical possibility and hope, that it may exert upon the artistic deities, the pride of the ancient king Memphis, in turn was deserted for velopment of the American Negro the influence that it has already om of Ethiopis. Behold the wreckethe new capital at the delta of the had upon modern European artists. It may very well be taken as the basis for a characteristic school of expression in the plastic and pictorial arts, and give to us again a renewed mastery of them, a mine of fresh motifs, and a lesson in simplicity and originality of expression. Surely this art, once known and appreciated, can scarcely have less influence upon the blood descendants than upon those who inherit by stradition only. And at the very least, even for those not especially interested in art, it should definitely establish the enlightening fact that the Negro is not a cultural foundling without an inheritance. A I





Megro life, and declare this type of differential the story of American letters

The contest, just brought to a close, occasioned widespread interest and 722.

Negroes entered as contestants.

Practically every State in the Union—to the poems, John Farrar, editor of also Canada, the Virgin Islands, the Bookman, thinks "the poems of Cuba and the West Indies—was repthe entire contest are of a singularly resented. Prizes amounting to \$500 pleasing quality," and Wilter Bynner were offered, which sum was divided poet, concurs in this opinion, saying as follows:

Short stories—first prize, \$100; second prize, \$40; third prize, \$15. Deems and countless signs among the Poetry—first prize, \$50; second prize, \$50; second prize, \$50; third prize, \$60; second prize, \$30; third prize, \$50; second prize, \$30; third prize, \$50; second prize, \$30; third prize, \$30; third prize, \$30; third prize, \$30; third prize, \$30; comments Robert Benchley, editor and gold watch. second prize, \$20; third prize, \$5, dramatic critic of Life.

second prize, \$20; third prize, \$5.

500 Poems Submitted

Five hundred poems and 175 short test were Carl Van Doren, literary stories were submitted. While many editor of the Century Magazine; Zona of the poems contained merit and won Gale, novelist and playwright; Eugene the commendation of the judges, the Nell, playwright; Van Wyck the commendation of the judges, the Some of the Century Magazine; Zona of the poems contained merit and won Gale, novelist and playwright; Eugene the commendation of the judges, the Some of the Century Magazine; Zona of the poems contained merit and won Gale, novelist and playwright; Eugene the commendation of the judges, the Some of the Century Magazine; Zona of the poems contained merit and won Gale, novelist and playwright; Eugene the commendation of the judges, the Some of the Century Magazine; Zona of the commendation of the judges, the Some of the Century Magazine; Zona of the commendation of the judges, the Some of the Century Magazine; Zona of the poems contained merit and won Gale, novelist and playwright; Eugene Carl Van Doren, literary Zona of the commendation of the judges, the Some of the Century Magazine; Zona of the poems contained merit and won Gale, novelist and playwright; Eugene Carl Van Wyck of the Some of the Century Magazine; Zona of the poems contained merit and won Gale, novelist and playwright; Eugene Carl Van Wyck of the Some of the Century Magazine; Zona of the Some of the Century Magazine; Zona restion of bitterness in relating up money. and downs in the endeavor to solve life problems.

material is the folk life of the Negretations suggested that all short stories must deal with the narratives.

Another judge, Robert H. Davis rectify or indirectly, and not to exceed the narratives.

Another judge, Robert H. Davis rectify or indirectly, and not to exceed the narratives.

Conducted by Magazine of the Musey fiction publics, 5,000 words. No restrictions were my stated to the contribution of the Musey fiction publics, 5,000 words. No restrictions were my stated to the permanent of the permanent of

referring the story, and in some in-tances the professional quality re-called through the style or through

experience sketches-first prize, \$30; comments Robert Benchley, editor and

Negro Life Featured

The contest, which was carried over Fannie Hurst, short story writer a period of seven months, was de-was moved to comment on the rich signed to stimulate creative effor-material in the folk life of the Negroamong Negroes. The rules provided and the skilful handling of many of that all short stories must deal with the narratives.

Tanner, With Artists,

Y. BRONY HOME NEWS MARCH 20 1925

Airican Paintings Shown in Public Library Exhibi

NEW YORK CITY WORLD SEPTEMBER 6, 1925

शियो शिवसरिक सिक्षेत्र स्थाप्त स्थाप्त ।

company Trained in Chicago Puts

on Four Plays Here

Special Despatch to The World CHICAGO, Sept. 5 .- A Negro art heatre, the first of its kind, according o the founders, was opened to-night at th Street and Indiana Avenue. Fou one-act plays were presented by a com-pany of Negroes, all trained here. The new theatre has been named the Shalows by its founder, Francis L.

Shalows by its founder, Francis L. Holmes, a Negro artist.

"This is a unique experiment in Negro art," said Holmes. "We are trying to do what the Irish players are doing in Dublin and the Moscow players in Moscow, to produce actual scenes out of the life of the people."

The program includes "A Cabaret Girl," by Fenton Johnson, "Chi Fu," a fr. "Flying Rumors, by A. B. B. Comthur and "A Bit of Tukon," by Raleig Johnson. Johnson.

In the Museum of Belgium Congo at Tervueren near Brussels is a sculpture of a Congo girl by Oscar Jespers, the young and brilliant Belgiah artist, which, in originality of execuwork of the modern artists. The friend and commentator of M. Jespers, Professor, G. D. Perier, himself a critic of art, finds in the of this young artist definite and conscious influence in his conceptions, of the African artists whose work he studied in their marvellous wood-carvings. Says M. Perier: "The work of Jespers explodes, I should say, between the other statues that adorn the majestic entrance of the Congo Museum. Some say it is cubistic. I think it is beautifully realistic, the artist having tried to realize this Negro girl in the esthetical form of her race. The strain of Jespers quite perceptibly mixes the Eastern ideals-Egypt, Central Africa, and perhaps, Indiawith his Flemish sensitiveness, as the other two examples of his art show."



Hawaiian Music by Jespers (A Fire Red-Stone Plate)



A Congo Girl at the Museum of Belgian Congo-Museum of Belgian Congo in Tervueren (near Brus-



by Jespers

The World Cotton Outlook.

Forecasts of cotton production in foreign countries, reports the Department of Agriculture, indicate to some increase for this year as compared with last. Latest forecasts of production in Egypt, Russia, Chosen, Lower California and the Laguna district of Mexico total 2,886,900 bales, compared with an estimate of 2,301,000 bales produced last year. Adding the forecasts of production of 14,759,000 bales in the United States as of October 1, the total of latest forecasts amounts to 17,645,000 bales, as compared with estimated production of 15,929,000 bales in the same countries last year. Those countries produced about 64 per cent of the world's crop last

The world production of editon has been increasing steadily since 1921, but is not ye qual to the pre-war production. The total world crop of 1914-25 is estimated to be about 24,700,000 bales, as compared with 15,300,000 bales in 1921-22. The Department of Commerce estimates the world commercial crop at 23,377,000 bales, as compared with 15,300,000 in 1921-

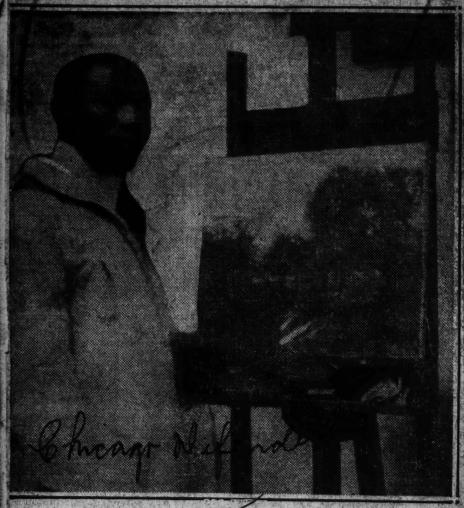
22 and 24,900,000 bales in 1914 15.

Cotton-mill consumption made a record last year. It is estimated that total consumption of all kinds of cotton amounted to 23,177,000 bales, as compared with 20,234,000 bales in the previous year, according to the International Federation of Master Cotton Spinners and Manufacturers Association. Mill consumption, however, did not increase quite as much as production, and stocks at the end of the year were reported to be greater than at the beginning of the

Mill stocks of all kinds of cotton are reported to have increased from 3,574,000 bales on August 1, 1924, to 4,264,000 on August 1, 1925. This last figure is, however, still far below stocks at the beginning of the year 1922-23, which were estimated to be 5,068,000 bales.

A survey of world market conditions for cotton indicates that present prospects for marketing the crop of 1925 are relatively good. Economic conditions in Europe generally have improved in the past year. The result has been an increase of 42 per cent in the exports of American cotton. The improved economic conditions in Europe and small carryover of American cotton are strengthening factors in the outlook. On the other hand, present indications point to a somewhat larger supply of cotton as a result both of a larger production and some increase in the carry-over from last,

LEGRO ARTISTS a pen and ink sketch of Dr. E. P. Uregman of Clark university that attracted attention. Stafford came to Atlanta from New e Cole Book company afford is an art genius ook the first prize for



-Photo by Charles Miller, ARTHUR DIGGS

alenced Chicagonartist, Who Won fame for himself recently when his lings were placed on exhibit with the Tanner Art league in Washin, D. C., and the Round Table Art colony in Albany, N. Y. Mr. Diggs wed his training at the Art institute, Chicago, and is now employed at the in a Chicago art deligny. Born and reared in Columbia, Mo., Diggs received his early leducation in the Frederick Douglass high training the supply leducation in the Frederick Douglass high received his early leducation in the Frederick Douglass high render the supply leducation in the Frederick Douglass high render the supply leducation in the Frederick Douglass high supply been a lover of nature and his drawings during his high school in won much praise for him.

ATLANTA, GA., Constitution NOV 22 1925

n dayes deorgia negro tenor, near in concert at the Aflan-litorium December 18, On his return voyage recently from triumphs in Europe, Hayes gave a



ROLAND HAYES

recital in which he was accompanied recital in which he was accompanied by Paderewski, the world's most noted pianist. The two had met for the first time in Paris. Hayes' first American recital this season will be given in Carnegie hall, New York city, November 27.

Hayes was born and reared in G. regia and is generally acclaimed the greatest negro tenor.

CAMPINE STATE OF STATE AND ASSESSED TO STATE OF PROGRAM

WSM of Nashville Give School Opportunity

Fisk University Sexfet made tudents broadcast an interestin attonal Life and Accident Insurance ompany and is situated in its new and agnificent home office building. This

o entertain America Amara cerved to various parts of the coun-try, and diffing the performance extra telephone girls were added to receive the great number of calls from friends who laying of the students

In addition to the singing of the ser et, which was the main feature of th program, several violin selections wer endered by Mr. Philip Jefferson, student from Pensacola, Fla. He wa acompanied by Mr. Warner, Lawson also a student from Hartford, Conn.

The members of the sextet are as follows:

Henry Franklin Wilson, of Waco, Texas.

Jackson Homer Mathes, of Texarkans,

Edward H. Matthews, of Ossing

Leonard Franklin of Indianapolis

Merritt A. Hedgeman of New York

James Coss Byars, or Be